॥ — ॥

ŚIŚUPĀLAVADHA

OF MĀGHA

॥ शिशुपालवधः ॥

महाकवि-श्रीमाघप्रणीतः ।

CANTO 1. प्रथमः सर्गः ।

WITH ENGLISH NOTES AND TRANSLATION BY

C. SANKARA RAMA SASTRI, M.A., B.L.

EDITED BY

S. VISWANATHAN, M. A.

Second Edition

PRINTED AND PUBLISHED BY
THE SRI BALAMANORAMA PRESS,
MYLAPORE, MADRAS

1962 [Rs. 2·00

॥ श्रीः ॥

ŚIŚUPĀLAVADHA

OF MĀGHA

॥ शिशुपालवधः ॥

महाकवि-श्रीमाघप्रणीतः ।

CANTO 1. प्रथमः सर्गः ।

WITH ENGLISH NOTES AND TRANSLATION BY

C. SANKARA RAMA SASTRI, M.A., B.L.

EDITED BY

S. VISWANATHAN, M. A.

Second Edition

PRINTED AND PUBLISHED BY
THE SRI BALAMANORAMA PRESS,
MYLAPORE, MADRAS.

Price] 1962 [Rs. 2-00

First Edition 1935

Second Edition 1962



PREFACE

ŚIŚUPĀLAVADHA is one of the five popular Mahākāvyas in Sanskrit literature, the other four being Kālidāsa's two poems Raghuvaṁśa and Kumārasambhava, Bhāravi's Kirātārjunīya and Śrī Harsha's Naishadha. A popular saying which gives a comparativo estimate of the literary merits of the three poets—Daṇḍin, Kālidāsa and Māgha runs as follows:—

दण्डिनः पदलालित्यं भारवेरर्थगौरवम् ।
उपमा कालिदासस्य माघे सन्ति त्रयो गुणाः ॥

This saying which places Māgha even above Kālidāsa is of course prompted by an undue predilection for Māgha. But there is a substratum of truth underlying the same. How far the saying can be justified is left for the reader himself to find out. Another saying can be referred to which places Māgha above Bhāravi. It runs thus—

तावद्भा भारवेर्भाति यावन्माघस्य नोदयः ।

The light of Bhāravi shines so long as Māgha does not come to the field. This, like the previous one, is an overgenerous remark in favour of Māgha.

That Māgha has copied Bhāravi in several respects will be apparent to readers interested in comparative criticism. We shall refer to a few,

examples in which Bhāravi has served as a model for Māgha. Bhāravi begins his poem with the word श्रियः. So does Māgha. Bhāravi employs the word लक्ष्मी in the closing stanza of every sarga in his poem. So does Māgha use the word श्रीः. The First canto in both the poems is composed in the वंशस्थ metre. In the Second Canto in both the poems, political science is discussed in detail, in the speech of Bhīmasena in the one, and in the speech of Uddhava in the other. The arrival of Vyāsa at the residence of Yudhishṭhira in the Dvaita Vana is closely imitated by Māgha in the arrival of Nārada at Kṛshṇa's residence and in the ensuing conversation. Corresponding to the description of the Himālaya mountain in Bhāravi, there is the description of the Raivataka mountain in Māgha. Similarly, there is a description of Jalakrīḍā in the 8th canto of both the poems; similarly, of the evening and of the moonrise in the 9th Canto in both. Likewise there are descriptions of drunken revelry, love-sports and the like. Having had Bhāravi for his model, Māgha has no doubt improved upon him a good deal. Just as Māgha is stated to have superseded Bhāravi, the same saying goes on to declare that Māgha was superseded by Naishadha.

उदिते नैषधे काव्ये क्व माघः क्व च भारविः ।

Of course it is patent that this saying does not seriously mean anything.

The peculiar features of Māgha are the reconditeness of his style, the abundance of grammatical peculiarities and the richness of his vocabulary. By a study of Māgha the reader is bound to get into intimate touch with the intricacies of grammar and a mastery over difficult words. A word once employed is as far as possible avoided a second time, and if need be, its synonym alone will be used. Consequently there is a popular saying—

नवसर्गगते माघे नवशब्दो न विद्यते।

When the reader reaches the ninth sarga of Māgha there will be no new word for him. A few illustrations from the first canto given hereunder, will make it clear. To denote fire, the following words are used:—हविर्भुक्, जातवेदस्, अग्नि and तनूनपात् in verses 2, 20, 54 and 62 respectively. Similarly, to denote the Sun, the following words are used: अनूरुसारथि, पतङ्ग, निदाघधामन् सहस्रभानु, रवि, तपन, सहस्ररश्मि and अहस्कर in verses 2, 12, 24, 27, 38, 42, 53, and 58 respectively. The words used to denote a cloud are पयोधर, घन, तडित्वान् and अम्बुद in verses 4, 7 12 and 19 respectively. To denote the Moon, the following words are used:—चन्द्र, चन्द्रमस्, ताराधिप, तुषारमूर्ति, निशाकर and इन्दु in verses 5, 16, 20, 21, 25 and 59 respectively. To denote Lord Śrī Krshṇa, the poet has used as many different epithets as possible on different occasions—हरि, चक्रिन्, अच्युत, देवकीसुत, शार्ङ्गिन्, चिरन्तन-

and also

> श्रुतिसमधिकमुच्चै पञ्चमं पीडयन्त
> सततमृषभहीन भिन्नकीकृत्य षड्जम् ।
> प्रणिजगदुरकाकुश्रावकस्निग्धकण्ठा
> परिणतिमिति रात्रेर्मागधा माधवाय ॥ Canto XI-1.

With regard to the date of Māgha, it may be observed that Ānandavardhana, the author of Dhvanyāloka, who is known to have lived in Kashmir in the latter half of the 9th century cites the following two ślokas from Magha —

> त्रासाकुल परिपतन्परितो निकेता पुम्भिर्न कैश्चिदपि धन्विभिरन्वबन्धि ।
> तस्थौ तथापि न मृग क्वचिदङ्गनानामाकर्णपूर्णनयनेषुहतेक्षणश्री ॥

Canto V-26

and

> रम्या इति प्राप्तवती पताका रागं विविक्ता इति वर्धयन्ती ।
> यस्यामसेवन्त नमद्वलीका समं वधूभिर्वलभीर्युवान ॥

Canto III 53

That he can be taken back even a century earlier is established by the following citations from Magha in the Kavyalankara Sutra Vrtti of Vāmana who lived in the 8th century A D

> कुथेन नागेन्द्रमिवेन्द्रवाहन (I 8) गिरेस्तडित्वानिव तावदुच्चकैर्जवेन पीठादुदतिष्ठदच्युत (I 12) सित सितिम्ना सुतरां मुनेर्वपुर्विसारिभि सौधमिवाथ लम्भयन् । द्विजावलिव्याजनिशाकरांशुभि शुचिस्मितां वाच मवोचदच्युत ॥ (I 25) मुखेन त्रिलोचन (I 71)

On the strength of these data the probability is that Māgha flourished in the latter half of the 7th

century A.D. The references to Māgha in Bhoja-Prabandha of Ballāla Pandita and Prabandha Chintāmaṇi of Jainamerutuṅgāchārya may be brushed aside as mere fiction. *With regard to the heredity* of Māgha, Prabhāvakacharita of Prabhāchandra throws some light. Māgha was a native of Guzerat and an inhabitant of a city therein named Śrīmāla. King Varmalāta was a ruler there, and his minister was Suprabha. Suprabha had two sons, Datta and Śubhaṅkara. Datta's son was Māgha, and Śubhaṅkara's son was Siddha. These details are confirmed by Māgha himself in the last five ślokas of Śiśupālavadha in which he gives a brief outline of the history of his family.

Mylapore, Madras. C. SANKARA RAMA SASTRI.
1st July 1935.

॥ श्रीः ॥

महाकविश्रीमाघप्रणीतः

॥ शिशुपालवधः ॥

प्रथमः सर्गः ।

श्रियः पतिः श्रीमति शासितुं जग-
ज्जगन्निवासो वसुदेवसद्मनि ।
वसन् ददर्शावतरन्तमम्बरा-
द्धिरण्यगर्भाङ्गभुवं मुनिं हरिः ॥ १ ॥

1. Hari, the lord of Lakshmī and the abode of the Universe, living in the glorious house of Vasudeva for restoring order in the world, saw the sage (Nārada), son of Hiraṇyagarbha descending from the sky.

शिशुपालस्य वधः शिशुपालवधः The slaying of Śiśupāla. The title of the Kāvya is शिशुपालवधः masculine and not शिशुपालवधम् neuter as given in other editions of the book. That the title is masculine in gender is borne out by the last stanza of the 19th sarga which is couched in चक्रबन्ध, a wheel-like shape into which

the diagram containing the letters of the stanza can be arranged. The stanza runs thus :—

> सत्त्वं मानविशिष्टमाजिरभसादालम्ब्य भव्यः पुरो
> लब्धाघक्षयशुद्धिरुद्धुरतरश्रीवत्सभूमिर्मुदा ।
> मुक्त्वा काममपास्तभीः परमृगव्याधः स नादं हरे-
> रेकौघैः समकालमभ्रमुदयी रोपैस्तदा तस्तरे ॥

At the relevant places in the diagram occur the following letters in order :—

1st foot letter	6—शि	1st foot letter	14—ल
2nd „ „	6—शु	2nd „ „	14—व
3rd „ „	6—पा	3rd „ „	14—धः.

Vide the diagram printed in the N. S. P. edition of the book between pages 472 and 473 in the 19th Sarga. It is therefore clear that the poet himself has given the title in the masculine gender by identifying the contents with the book. वाच्यवाचकयोरभेदोपचारात्.

Accordingly the commentator Mallinātha in commenting on the last verse of this Kāvya interprets the passage therein—काव्यं व्यधत्त शिशुपालवधाभिधानम् as शिशुपालवध इत्यभिधानं यस्य तत्तथा.

Perhaps we may also attempt to justify the neuter gender in a strained way thus :—शिशुपालस्य वधः शिशुपालवधः, तमधिकृत्य कृतमिदं काव्यं शिशुपालवधम्. The suffix अण् in the meaning of 'the composition relating to' is laid down by Pāṇini's sūtra — अधिकृत्य कृते ग्रन्थे and drops

by the Vārtika—लुबाख्यायिकाभ्यः प्रत्ययस्य बहुलम्. The neuter gender comes in by the rule—लुपि युक्तवद्व्यक्तिवचने. To justify this derivation the word आख्यायिका in the said Vārtika has to be construed in the broad sense of any literary work and not in the narrow sense of prose-work. Otherwise the form will be शैशुपालवधम्.

Sanskrit writers generally begin their works with a Maṅgala. Maṅgala is of three kinds :—आशीस्, नमस्क्रिया and वस्तुनिर्देश. आशीस् is the invocation of the deity to confer blessings on the reader, poet or spectator, and this is ordinarily resorted to at the beginning of dramas. The first śloka of Śākuntala या सृष्टिः... is a typical example of this kind of Maṅgala. The second kind of Maṅgala, *viz.* नमस्क्रिया lies in paying homage to the deity nearest at heart to the poet. The opening verse of Raghuvaṁśa is an example of the same—वागर्थाविव... वस्तुनिर्देश, the third kind of Mangala, consists in a mere reference to some sublime object. The oft-quoted example of this last kind of Maṅgala is to be found in the first verse of Kumārasambhava—अस्त्युत्तरस्यां.... Here the sublime Himavān who is almost on a par with gods is referred to. Applying this test, it may be easily seen that in the first verse of Māgha now under consideration, we have वस्तुनिर्देश, inasmuch as there is a reference to the momentous meeting of Nārada with Kṛshna which serves as the root-cause of the destruction of Śiśupāla which is the

ultimate goal in the work. Further there is also the use of the auspicious word श्रीः at the beginning. The object of Maṅgala at the beginning is supposed to be a happy completion of the work taken on hand without impediments.

श्रियः पतिः. Prose order. श्रियः पतिः जगन्निवासः जगत् शासितुं श्रीमति वसुदेवसद्मनि वसन् हरिः अम्बरात् अवतरन्तं हिरण्यगर्भाङ्गभुवं मुनिं ददर्श । हरिः मुनिं ददर्श. Hari saw the sage. हरि here of course means Vishṇu or Kṛshṇa. The word हरि has several meanings. Vide Amara :—यमानिलेन्द्रचन्द्रार्कविष्णुसिंहांशुवाजिषु । शुकाहिकपिभेकेषु हरिर्ना कपिले त्रिषु ॥. मुनि is derived from the root मन्. मननान्मुनिरुच्यते. ददर्श Perfect 3rd person singular of दृश् to see. Conjugate :—ददर्श ददृशतुः ददृशुः, ददर्शिथ-दद्रष्ठ ददृशथुः ददृश, ददर्श ददृशिव ददृशिम. The first adjective of Hari is श्रियः पतिः Lord of Lakshmī. He is naturally lord of Lakshmī, and particularly in Kṛshṇāvatāra he is the lord of Rukmiṇī, and Rukmiṇī is no other than Lakshmī. Vide Vishṇupurāṇa :—राघवत्वे भवेत्सीता रुक्मिणी कृष्णजन्मनि. The next adjective is जगन्निवासः = जगतां निवासः the abode of all the worlds. The idea is that Vishnu holds the entire universe in his belly. The same idea is more elaborately brought out later on in the verse युगान्तकाल (Canto I, verse 23). जगत् Accusative singular. शासितुं Infinitive of purpose of शास् to rule. The governance of the world is to be effected by the punishment of the wicked and protection of the good. Vide Gītā :—परित्राणाय साधूनां विनाशाय च दुष्कृताम् । धर्मसंस्थापनार्थाय

संभवामि युगे युगे ॥. The purpose of the avatāra itself is that. वसुदेवस्य सद्म तस्मिन् वसुदेवसद्मनि वसन् masculine, present participial form of वस् to dwell. वसन् = वस् + शप् + शतृ + नुम्. Present participles are formed by adding अत् to Parasmaipada roots and आन to Atmanepada roots. Vide Pāṇini :—लटः शतृशानचावप्रथमासमानाधिकरणे. How is वसुदेवसद्म ? श्रीमति Locative singular of श्रीमत्. श्रीः अस्य अस्तीति श्रीमत् glorious. Vide Paṇini :—तदस्यास्त्यस्मिन्निति मतुप्. Note the Nominative singular of श्री is श्रीः whereas that of स्त्री is only स्त्री. Which sage did Kṛshṇa see ? हिरण्यस्य गर्भः हिरण्यगर्भः. Hiraṇya is the golden egg of the Universe, and its garbha is Brahma, he having come out of it. अङ्गात् भवतीति अङ्गभूः one born of limbs—the son. हिरण्यगर्भस्य अङ्गभूः तं हिरण्यगर्भाङ्गभुवं. Nārada is traditionally reputed as the son of Brahmā. Vide Bhāgavata :—उत्सङ्गान्नारदो जज्ञे दक्षोऽङ्गुष्ठात्स्वयंभुवः. How is Nārada ? अम्बरात् From the sky. अवतरन्तं Descending, accusative singular of अवतरत् masculine, present participle of तॄ with अव. After the 1st and 4th conjugational signs अ and य, the Present participial suffix अत् take नुमागम before all the terminations of the Nominative case and the singular and dual terminations of the Accusative case in the masculine gender. Vide Pāṇini :—शप्श्यनोर्नित्यम्. When did Kṛshṇa see the sage ? कदाचित् at one time, understood. In this verse Hari, the container of the whole universe is described as contained in the small house of Vasudeva. Hence there is the figure

of speech known as अधिक which occurs where the contents are bigger than the container. Definition :— आधाराधेययोरानुरूप्याभावोऽधिको मतः. There is also the figure of speech known as विरोध inasmuch as there is contradiction in the receptacle of the whole world living in a portion of it.

गतं तिरश्चीनमनूरुसारथेः
प्रसिद्धमूर्ध्वज्वलनं हविर्भुजः ।
पतत्यधो धाम विसारि सर्वतः
किमेतदित्याकुलमीक्षितं जनैः ॥ २ ॥

2. The march of the Sun is crosswise. The upward blaze of the fire is well-known. But this lustre extending on all sides falls downward. What is this ? —Thus did the people behold in dismay.

गतं तिरश्चीन. In this śloka the poet describes the wonder of the people on seeing the sage descending from the skies. अविद्यमानौ ऊरू यस्य सः अनूरुः. Aruna is called अनूरु, becaucse he has no thighs. अनूरुः सारथिः यस्य अनूरुसारथिः the Sun, because Aruna is his charioteer. तस्य अनूरुसारथेः. गतं is the abstract noun form of the root गम् formed by the application of Pāṇini :—नपुंसके भावे क्तः. When the suffix त (क्त) is added to Aniṭ roots ending in न् or म्, the final न् or म् drops. Vide Pāṇini :—अनुदात्तोपदेशवनतितनोत्यादीनामनुनासिकलोपो झलि क्ङिति. Examples. मन् मत, हत, नम् नत, यम् यत, रम् रत. Abstract nouns formed

by the addition of the suffix क्त always take the neuter gender. गतं = गति means gait. तिर्यगेव तिरश्चीनं = तिर्यक्+ख. Nouns ending in the root अञ्च् take ईन optionally in स्वार्थे, if they do not denote a दिक् or quarter. Vide Pāṇini:—विभाषाञ्चेरदिक्स्त्रियाम्. Examples:—प्राक् प्राचीनं, प्रत्यक् प्रतीचीनं, अवाक् अवाचीनं, अर्वाक् अर्वाचीनं. तिरश्चीन has the same meaning as तिर्यक् crosswise. The Sun's gait is across the sky, i.e. from east to west. हविः भुङ्क्ते इति हविर्भुक् तस्य हविर्भुजः. हविस् means the sacrificial materials like Samit, ghee, charu and grain which are offered in the fire. Fire is called हविर्भुक्, because it consumes Havis. ऊर्ध्वं ज्वलनं ऊर्ध्वज्वलनं Flaming upward. The fire's gait is always upward. As contrasted with the gait of the Sun and the fire, the lustre which is now witnessed by the people spreads in all directions and descends from the sky. धाम Lustre. इदं is understood, before धाम. Note the different meanings of धाम given by Hemachandra:—धाम रश्मौ गृहे देहे स्थाने जन्मप्रभावयोः. Vide Amara:—तेजो धाम महो त्विषा. सर्वतः = सर्वासु दिक्षु. The Ablative suffix तस् is sometimes used in the Locative significance. Vide Pāṇini:—इतराभ्योऽपि दृश्यन्ते. विसर्तुं शीलम् अस्येति विसारि = वि-सृ + इन्. पतत्यधो धाम विसारि is actually cited in Siddhānta Kaumudī under Pāṇini:—सुप्यजातौ णिनिस्ताच्छील्ये. अधः Indeclinable meaning 'down.' पतति Present tense 3rd person singular of पत् 1st conjugation, Parasmaipada. किम् एतत्? What is this, a lustre which

is 'neither the Sun nor the fire.' आकुलं adverbial adjunct to ईक्षितं. ईक्षितं is the Impersonal form of ईक्ष्. Besides the active and passive voices—कर्तरि and कर्मणि prayogas, there is a third method of employing verbs, which goes by the name of भावेप्रयोग or Impersonal form. Transitive verbs or सकर्मकधातुः can be used either in the Active or Passive voice. Intransitive verbs or अकर्मकधातुः can be used in the Active voice or in the Impersonal form. The root दृश्, to see, is ordinarily a transitive verb, but it is used intransitively in the context. Intransitive verbs comprehend roots which do not admit of an object or which dispense with the object, it being so very well-known, or in which an object is not intended by the author. Vide the following Kārikā—

धातोरर्थान्तरे वृत्तेर्धात्वर्थेनोपसंग्रहात् ।
प्रसिद्धेरविवक्षातः कर्मणोऽकर्मिका क्रिया ॥

In the context the object of दृश् is not intended to be conveyed.' Hence it is to be treated as an Intransitive root which admits of भावेप्रयोग. ईक्षितं therefore means ईक्षणं कृतं. It was seen. It is also possible to treat ईक्षितं 'seen' as the Past passive participle of ईक्ष्, adjectival to मुनि in the previous śloka. In this case both the verses must be treated as a single sentence, and they will be termed collectively a युग्म. युग्म, विशेषक, कलापक and कुलक respectively denote two, three, four or more verses forming one sentecne. Vide

the following definition—द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिः श्लोकैर्विशेषकम् । कलापकं चतुर्भिः स्यात्तदूर्ध्वं कुलकं मतम् ॥. जनैः ईक्षितं "People saw." The doer or कर्ता of the act denoted by a verb in the Impersonal form takes the Instrumental case as in the Passive voice. Here the Sun and Fire are उपमान, and the sage उपमेय. Since the उपमेय is described to have additional qualities as compared to the Upamāna, the figure of speech in this verse is व्यतिरेक. Vide Kāvyaprakāśa :—उपमानाद्यदन्यस्य व्यतिरेकः स एव सः. Mallinātha states that Divākara in his commentary on Vṛttaratnākara adds before this verse the following two feet :—द्विधा कृतात्मा किमयं दिवाकरो विधूमरोचिः किमयं हुताशनः, and cites the whole as an example of a verse with six feet.

चयस्त्विषामित्यवधारितं पुरा
ततः शरीरीति विभाविताकृतिम् ।
विभुर्विभक्तावयवं पुमानिति
क्रमादमुं नारद इत्यबोधि सः ॥ ३ ॥

3. Recognized at first as a heap of lustre, then as a sentient being with a body when the *form* was espied, and then as a man on the limbs being distinguished, him did the Lord gradually identify as Nārada.

चयस्त्विषा...The gist is that the Lord concluded who it was. विभुः सः पुरा त्विषां Genitive plural of

त्विष् feminine, meaning lustre. Vide Amara:—स्युः प्रभारुग्रुचिस्त्विड्भाभाश्छविद्युतिदीप्तयः. चयः Heap. इति अवधारितं Ascertained, Past passive participle of the causal of धृ with अव adjectival to असुं. At the outset the Lord took him to be a heap of lustre. The next step in the discovery is referred to in the next pāda. ततः then. ततः is formed by adding the Ablative suffix तस् to the pronoun तद्. Vide Pāṇini:—पञ्चम्यास्तसिल्. The final द् of the pronoun तद् drops before तस् by the rule त्यदादीनामः. ततः in the context means 'when he came nearer.' विभाविता आकृतिः यस्य तं विभाविताकृतिं. One whose form was grasped. अत एव शरीरी इत्यवधारितं. शरीरम् अस्यास्तीति शरीरी = शरीर + इन् in the मत्वर्थ. Vide Pāṇini:—अत इनिठनौ. Now he comes to be known as an animate being. The next step is mentioned in the third foot. विभक्ताः अवयवाः यस्य तं विभक्तावयवं One whose limbs are distinctly perceived. अत एव पुमान् इति अवधारितं. Now, the object comes to be identified with a man. पुमान् Nominative singular of पुंस्. असुं Accusative singular of अदस् masculine. Decline:—असौ अमू अमी. अमुं अमू अमून्. क्रमात् Gradually. क्रम refers to the several stages in discovery already referred to. नारद इति अबोधि. Know him as Nārada. The several stages in discovery are described to have been gone through by the Lord, treating him as an ordinary person. Of course the Lord knows everything from the beginning. Since the accusative significance is conveyed by इति, नारद takes the

Nominative case. Vide Mallinātha—नारदस्य कर्मत्वेऽपि निपातशब्देनाभिहितत्वान्न द्वितीया. अबोधि Aorist 3rd person singular of बुध् 4th conjugation, Ātmanepada, its alternative form being अबुद्ध. Conjugate—अबुद्ध-अबोधि अभुत्साताम् अभुत्सत, अबुद्धाः अभुत्साथाम् अभुद्ध्वम्, अभुत्सि अभुत्स्वहि अभुत्स्महि. The चिण्विकल्प in the 3rd person singular is due to दीपजनबुधपूरितायिप्यायिभ्योऽन्यतरस्याम् and the dropping of त to चिणो लुक् This root बुध् 4th conjugation Ātmanepada Aniṭ is different from बुध् 1st conjugation Parasmaipada Seṭ. This and the succeeding seven verses form one Kulaka in which all the said seven verses describe the sage and consequently are adjectival to असौ in this verse.

नवानधोऽधो बृहतः पयोधरान्
समूढकर्पूरपरागपाण्डुरम् ।
क्षणं क्षणोत्क्षिप्तगजेन्द्रकृत्तिना
स्फुटोपमं भूतिसितेन शम्भुना ॥ ४ ॥

4. Who, appearing white like the dust of camphor heaped up just lower down huge fresh clouds, bore for a while the clear likeness of Śiva, white with sacred ash, with the lordly elephant's skin worn above on gay occasions (dances).

नवानधोऽधः. नवान् Fresh *i.e.* water-bearing, adjectival to पयोधरान्. नवान् is used to convey the exceeding blackness of clouds. बृहतः Big, Accusative plural, also adjectival to पयोधरान्. Decline :—

बृहन् बृहन्तौ बृहन्तः, बृहन्तं बृहन्तौ बृहतः. धरन्तीति धराः, पयसां धराः पयोधराः. धर is formed by adding पचाद्यच्. The word should not be derived as पयो धरन्तीति. In that case कर्मण्यण् will apply, and the form will be पयोधार. Vide Siddhāntakaumudī under कर्मण्यण्—कथं तर्हि गङ्गाधरभूधरादयः, कर्मणः शेषत्वविवक्षायां भविष्यन्ति. The reduplication of उपरि, अधि or अधस् has the effect of making a noun governed by them take the Accusative case. Vide Vārtika :—उभसर्वतसोः कार्या धिगुपर्यादिषु त्रिषु। द्वितीयाम्रेडितान्तेषु ततोऽन्यत्रापि दृश्यते ॥. The Indeclinables उपरि, अधि and अधस् get reduplicate when in addition to the respective senses denoted by them the idea of proximity is intended to be conveyed. Vide Pāṇini :—उपर्यध्यधसः सामीप्ये. Hence पयोधरान् अधोऽधः means 'below the clouds and very near them.' समूढः कर्पूरस्य परागः, स इव पाण्डुरः तं समूढकर्पूरपरागपाण्डुरं. समूढ is the Past passive participle of वह् with सं to heap. Vide Viśva :—समूढः पुञ्जिते भुग्ने. अत एव, consequently, understood. क्षणं At that moment, accusative of time according to Pāṇini :—कालाध्वनोरत्यन्तसंयोगे. क्षणेषु उत्क्षिप्ता गजेन्द्रस्य कृत्तिः येन तेन क्षणोत्क्षिप्तगजेन्द्रकृत्तिना adjectival to शम्भुना. क्षण in the context means a festive occasion, and it refers in particular to the dance (Tāṇḍava) of Śiva. Its other meanings are 'a minute' and 'leisure.' Vide Amara :—निर्व्यापारस्थितौ कालविशेषोत्सवयोः क्षणः. उत्क्षिप्ता Worn on the upper portion of Śiva's body. It is traditionally believed that Śiva wears a tiger's skin for his

lower cloth and an elephant's skin for his upper cloth, the latter being the skin of Gajamukhāsura slain by him in battle and worn as a trophy. Hence Śiva is called शार्दूलचर्माम्बर and गजचर्मोत्तरीय. भूत्या सितः तेन भूतिसितेन. Śiva's body is white, being besmeared with sacred ashes भूति means भस्म in the context, its other meaning being ऐश्वर्य. Vide Amara—भूतिर्भस्मनि संपदि. शम्भुना. स्फुटा उपमा यस्य सः स्फुटोपमः. Since उपमा denotes likeness, the noun governed by it i e. शम्भु takes the Instrumental case. Vide Pāṇini.—तुल्यार्थैरतुलोपमाभ्यां तृतीया च. Words conveying similarity govern the nouns in the Instrumental or Genitive case, but not the words तुला and उपमा When these two words are used, the nouns governed by them take the genitive case alone In the context the word उपमा is used Hence how to get over the exception? The answer is that तृतीया comes by the rule सहयुक्तेऽप्रधाने, treating सह as understood. This is how the objection is met in Praudhamanoramā There is also another answer that can be suggested The prohibition of तृतीया for nouns governed by तुला and उपमा is restricted to nouns denoting the Upameya e g. तुला उपमा वा कृष्णस्य नास्ति. In the context शम्भु is Upamāna, and hence the तृतीया is permissible. This is how the author of the Māghavyākhyā शैवेदमित्येवमपि justifies the Instrumental case. Nārada's body is white like Śiva's. When he comes down the clouds, his lower portion is

सुवर्णसूत्राकलिताधराम्बरां
विडम्बयन्तं शितिवाससस्तनुम् ॥ ६ ॥

6. Who, wearing a girdle made of the yellow Muñja grass, himself being white in colour, and wearing a deer's skin of the hue of collyrium, imitated the (white-coloured) body of Balarāma (lit the black-clothed) with the lower garment tied up by the golden girdle

पिशङ्गमौञ्जी. Here the poet compares Nārada's body to that of Balarāma. Nārada's body is white, so also that of Ba... a wears a black ... a wears a black ... being made of Munja grass. Likewise the girdle of Balarāma is yellow, being made of gold. मुञ्जस्य विकारः मौञ्जी A girdle made of Muñja grass. The Mauñji girdle is prescribed for a Brahmacharin of the Brahmin caste, similarly a bow-string for a Kshattriya bachelor, and flax or cotton girdle for Vaiśya. Vide Manu—मौञ्जी त्रिवृत्समा श्लक्ष्णा कार्या विप्रस्य मेखला। क्षत्रियस्य तु मौर्वी ज्या वैश्यस्य शणतान्तवी ॥ (Manu II-42). पिशङ्गया मौञ्ज्या युज्यते इति पिशङ्गमौञ्जीयुक् तं पिशङ्गमौञ्जीयुजं qualifying Nārada. मौञ्जी = मुञ्ज + अण् + ङीप्. मौञ्जीयुक् = मौञ्जी + युज् + क्विप्. Vide Pāṇini :— सत्सूद्विष. अर्जुना छविः यस्य तं अर्जुनच्छविं qualifying Nārada. अञ्जनद्युतिरिव द्युतिः यस्य तत् अञ्जनद्युति adjectival to एणाजिनं— एणस्य अजिनं. वसानं derived from वस् to wear

(वस आच्छादने) 2nd conjugation, Ātmanepada in the present participle. अत एव understood. शिति वासः यस्य सः शितिवासाः Balarāma. तस्य शितिवाससः. तनुं विडम्बयन्तं. Nārada imitates the body of Balarāma. How is Balarāma's body ? सुवर्णस्य सूत्रं सुवर्णसूत्रं, तेन आकलितं अधराम्बरं यस्यास्तां सुवर्णसूत्राकलिताधराम्बरां. विडम्बयन्तं = विडम्ब् + णिच् + शप् + शतृ + अम्. विडम्ब is a धातु ending in अ belonging to the चुरादि group. Vide Siddhānta Kaumudi :—बहुलमेतन्निदर्शनम् (ग. सू. 208), अदन्तधातुनिदर्शनमित्यर्थः । बाहुलकादन्येऽपि बोध्याः । तद्यथा—पर्ण हरितभावे, विष्क. एवं आन्दोलयति प्रेङ्खोलयति विडम्बयति अवधीरयति इत्यादि. The wearing of the black antelope's skin is prescribed for a Brahmin bachelor. Vide Manu—कार्ष्णरौरववास्तानि चर्माणि ब्रह्मचारिणः (Manu II-41).

विहङ्गराजाङ्गरुहैरिवायतै-
हिरण्मयोर्वीरुहवल्लितन्तुभिः ।
कृतोपवीतं हिमशुभ्रमुच्चकै-
र्घनं घनान्ते तडितां गणैरिव ॥ ७ ॥

7. Who, with Upavīta made of the fibrous tissues of the plants growing on golden meadows, elongated like the wings of Garuḍa, himself being white like snow, appeared like a cloud high up (in the sky) in autumn, accompanied by a number of lightnings.

विहङ्गराजाङ्ग. The sacred thread of Nārada is dealt with in this verse. Nārada with his golden

white, and the upper portion being covered with clouds appears black. Śiva's upper body is also covered with the elephant's skin and hence appears black. Hence the analogy between Nārada and Śiva in dance. Śiva's dance is a well-known tradition in Hindu theology. Tāṇḍava is a masculine dance associated with Śiva. Lāsya is a feminine dance associated with Umā.

दधानमम्भोरुहकेसरद्युती-
र्जटाः शरच्चन्द्रमरीचिरोचिषम् ।
विपाकपिङ्गास्तुहिनस्थलीरुहो
धराधरेन्द्रं व्रततीततीरिव ॥ ५ ॥

5. Who, bearing a lot of matted hair, like in hue unto the lotus fibre, and himself possessing the resplendency of the autumnal Moon's beams, appeared like the Himālaya mountain containing heaps of herbs, yellow due to ripeness, grown on its snowy slopes.

दधानम्. Nārada being white corresponds to the Himālayas. His matted hair being yellow corresponds to the ripe creepers on the Himālayas. अम्भसि रोहतीति अम्भोरुहं Lotus. रुह = रुह्+क Vide Pāṇini:— इगुपधज्ञाप्रीकिरः कः. अम्भोरुहस्य केसराः The filaments of lotus. तेषां द्युतिः अम्भोरुहकेसरद्युतिः, अम्भोरुहकेसरद्युतिरिव द्युतिः यासां ताः अम्भोरुहकेसरद्युतयः. Vide Vārtika:—सप्तम्युपमानपूर्वपदस्योत्तरपदलोपश्च. ताः अम्भोरुहकेसरद्युतीः adjectival to जटाः. दधानं

Present active participle of धा to bear, 3rd conju-
gation Ātmanepada. But how is he himself ?
शरदः चन्द्रः, तस्य मरीचिरिव रोचिः यस्य तं शरच्चन्द्रमरीचिरोचिषं.
The rays of the autumnal Moon will be pure white,
and the sage is also like wise. चन्द्र derived from the
root चदि आह्लादे. अत एव understood. विपाकेन पिङ्गाः विपाकपिङ्गाः
Yellow due to ripeness, adjoctival to प्रततीततीः. तुहिनयुक्ता
स्थली तुहिनस्थली, an instance of शाकपार्थिवादि compound
where the middle word drops e. g. शाकप्रियः पार्थिवः
शाकपार्थिवः. स्थली is a natural site, whereas स्थला is an
artificial plot. Vide Pāṇini :—जानपद... . तुहिनस्थल्यां
रुहन्तीति तुहिनस्थलीरुहः Decline—रुह् रही रुहः. रुह् = रुह् + क्विप्.
This also qualifies प्रततीततीः = प्रततीनां ततयः ताः Heaps
of creepers. Vide Amara :—वल्ली तु प्रततिर्लता. दधानं is
to be imported from the first half of the verse.
धरन्तीति धराः, धरायाः धराः धराधराः, तेषां इन्द्रः तं धराधरेन्द्रं.
Mountains are called धराधरs, because they hold the
Earth tight. Himavān is the king of mountains.
इव (स्थितं). Compare this with the first verse in the
3rd canto of Kirātārjunīya where the sage Vyāsa
with his yellow matted hair is compared to a cloud
with lightning in moonlight.

ततः शरच्चन्द्रकराभिरामैरुत्सर्पिभिः प्रांशुमिवांशुजालम् ।
बिभ्राणमानीलरुचं पिशङ्गीर्जटास्तडित्वन्तमिवाम्बुवाहम् ॥

पिशङ्गमौञ्जीयुजमर्जुनच्छविं
वसानमेणाजिनमञ्जनद्युति ।

sacred thread is compared to an autumnal cloud with lightning.. कृतं उपवीतं येन तं कृतोपवीतं Of what is the Upavīta made? रोहन्तीति रुहाः = रुह् + क. Vide Pāṇini:— इगुपधज्ञाप्रीकिरः कः. हिरण्यस्य विकारः हिरण्मयी, तस्यां उर्व्यां रुहाः, तासां वल्लीनां तन्तुभिः हिरण्मयोर्वीरुहवल्लितन्तुभिः. His Upavīta is made of the fibre of creepers growing on golden earth. It means that the Upavīta consists of delicate wires of gold. Or, हिरण्मयाः उर्वीरुहाः वल्ल्यश्च, तासां तन्तुभिः By the threads of golden trees and plants. How are the golden threads? आयतैः Long. Like what? विहङ्गानां राजा विहङ्गराजः, तस्य अङ्गरुहैः विहङ्गराजाङ्गरुहैः इव Like wings of Garuḍa. By way of authority for the employment of अङ्गरुह to mean wings, vide Amara:—गरुत्पक्षच्छदाः पत्रं पतत्रं च तनूरुहं. Garuḍa has a golden body, and his wings are therefore golden. In view of the proverbial hugeness of Garuḍa's body, it may be easily imagined that his wings are very long. However, the reference here must be to Garuḍa who is the vehicle of Vishṇu and not to the other birds of his species. हिमवत् शुभ्रः तं हिमशुभ्रं adjectival to Nārada. घनानाम् अन्तः तस्मिन् घनान्ते means शरदि. तडितां गणैः (उपलक्षितं). उच्चकैः Indeclinable meaning उच्चं used adjectivally to घनं cloud. इव, स्थितं understood. आयत=आ-यम् + त. Vide notes on यतं in the second śloka. उपवीत Past passive participle of उप- व्ये (व्येञ् संवरणे) + क. व्येञ् being यजादि takes संप्रसारण before त which is कित्. Vide Pāṇini:—वचिस्वपियजादीनां किति..

निसर्गचित्रोज्ज्वलसूक्ष्मपक्ष्मणा
लसद्बिसच्छेदसिताङ्गसङ्गिना ।
चकासतं चारुचमूरुचर्मणा
कुथेन नागेन्द्रमिवेन्द्रवाहनम् ॥ ८ ॥

8 Who, with a beautiful antelope's skin provided with the naturally multi-coloured, bright and fine hair, and coming into contact with his limbs which are as white as the shining pieces of lotus stalks, shone like the king of elephants, the vehicle of Indra (Airavata) with his housings

निसर्गचित्रोज्ज्वल Here Nārada with his skin-garment is compared to Airavata with his housings. कुथेन कुथ means housings generally comprising a five-coloured carpet Vide Amara —प्रवेण्यास्तरणं वर्णः परिस्तोमः। कुथा द्वयोः इन्द्रवाहनं नागेन्द्रमिव चकासतं Narada shines like the elephant of Indra इन्द्रस्य वाहनं इन्द्रवाहनम् नागानां इन्द्रः तं नागेन्द्रं इन्द्र here means श्रेष्ठ The lord of elephants. This refers to Airavata who is pure white in colour. चकासत् Decline—चकासत् चकासतौ चकासतः, चकासतं etc चकासत् is the masculine present participial form of चकास् (दीप्तौ) which being a जक्षित्यादि is an अभ्यस्त and consequently prevents नुमागम in शतृ Vide Panini —जक्षित्यादयः षट् and नाभ्यस्ताच्छतुः Through what does Narada shine thus? चारुणा रुरुणा चर्मणा चारुचमूरुचर्मणा Through the beautiful skin of an antelope चमूरुचर्म corresponds to कुथ How is the black deer's skin? निसर्गेण चित्रोज्ज्व

उज्ज्वलानि सूक्ष्माणि पक्ष्माणि यस्य तेन निसर्गचित्रोज्ज्वलसूक्ष्मपक्ष्मणा. It abounds in shining tender hair which is of different colours by nature. Further how is it? बिसस्य छेदः बिसच्छेदः, स्यथासौ बिसच्छेदश्च, स इव सितं, तादृशं अङ्गं, तस्मिन् (सङ्गः अस्यास्तीति) सङ्गी तस्मिन् लसद्बिसच्छेदसिताङ्गसङ्गिना. It is in contact with the body of Nārada which is white like a cut piece of lotus-stalk. इन्द्रवाहनं Generally ऋ, ऋ, र् or ष् has the effect of cerebralising an immediately following न् in the same word. This णत्व takes place also when they are intercepted by a vowel, or य्, व्, ह्, ह्, or any consonant of the guttural or labial class or as many of these as the case may be, provided the whole is included in a single word. In a compound ending in वाहन also, the penultimate न् is changed to ण् if there is र् or ष् in the previous component word of the compound, provided there is interception only by the letters abovementioned, and such previous word denotes an object that is taken and carried. Vide Pāṇini:—वाहनमाहितात् and its Vṛtti—आरोप्य यदुह्यते तद्वाचिस्थान्निमित्तात्परस्य वाहननकारस्य णत्वं स्यात्। इक्षुवाहणम्। आहितात् किम्। इन्द्रवाहनम्। इन्द्रस्वामिकं वाहनमित्यर्थः। वहतेर्ल्युटि वृद्धिरिहैव सूत्रे निपातनात्।—Siddhānta Kaumudī. Hence the absence of णत्व in इन्द्रवाहन suggests that the comparison is only with Indra's elephant, and not with Airāvata with Indra on his back.

अजस्रमास्फालितवल्लकीगुण-
क्षतोज्ज्वलाङ्गुष्ठनखांशुभिन्नया ।
पुरः प्रवालैरिव पूरितार्धया
विभान्तमच्छस्फटिकाक्षमालया ॥ ९ ॥

9. Who shone with a wreath of white crystal beads variegated by the glowing lustre of the nail of his thumb—glowing due to friction with the strings of his lute strung incessantly—which wreath seemed therefore filled with corals in its upper half.

अजस्रमास्फालित. Here Nārada is described with his wreath of crystal beads in hand. अच्छाः स्फटिका एव अक्षाः तेषां मालया अच्छस्फटिकाक्षमालया By the wreath of beads in the form of white crystal balls. अक्ष means the seeds of a lottus-like plant. Ordinarily they are called रुद्राक्ष. Or, अक्षमाला may be taken as a whole to mean जपमाला or a ring of beads used in japa. अच्छस्फटिकानाम् अक्षमाला तया अच्छस्फटिकाक्षमालया. विभान्तं Shining, Accusative singular, masculine of the present participial form of भा with वि. How is the wreath of beads? अजस्रं an Indeclinable derived from the root जस् with नञ् prefixed and र added. Vide Pāṇini :—नमिकम्पिस्म्यजसकमहिंसदीपो रः and its Vṛtti :—जसिर्नञ्पूर्वः क्रियासातत्ये वर्तते । अजस्रं सततमित्यर्थः । अजस्रं Incessantly, modifies the action denoted by आस्फालित. वल्लक्या गुणाः वल्लकीगुणाः, आस्फालिताः वल्लकीगुणाः, तैः क्षतेन उज्ज्वलः अङ्गुष्ठस्य नखः, तस्य अंशुभिः भिन्नया आस्फालितवल्लकीगुणक्षतोज्ज्वलाङ्गुष्ठनखांशुभिन्नया. Nārada is constantly stringing his lute. The strings thus beaten come.

into contact with the nail of his thumb which thereby shines to advantage. The glowing lustre thus emanating from the nail spreads over the upper half of the string of beads. The beads in the upper half of the rosary though made of pure white crystal, become possessed of a red hue owing to the spread of the lustre of the nail. Hence the upper half seems to be made of corals. प्रवालैः पुरः, पूरितम् अर्धं यस्यास्तया पूरितार्धया इव (स्थितया) अक्षमालया विभान्तं. वल्लकी Lute. Vide Amara —वीणा तु वल्लकी, विपञ्ची सा तु तन्त्रीभिः सप्तभिः परिवादिनी. गुण in the context means a string. Its several meanings are—a bow-string, quality, three elements of सत्व, रजस् and तमस्, valour and other virtues, six gunas, viz, Sandhi and others or ऐश्वर्य and others, rope, subordinate, cook; senses, enjoyment. Vide Amara —मौर्व्यां द्रव्याश्रिते सत्वशौर्यसन्ध्यादिके गुणाः and Kshīraswāmin :—रज्ज्वप्रधानसूदेन्द्रियभोगेष्वपि. भिन्न = भिद् + त. Vide Pānini —रदाभ्यां निष्ठातो नः पूर्वस्य च दः. The suffix त immediately following roots ending in र् or द् is changed to न, and the preceding द् also becomes न्. अद् अन्न, भिद् भिन्न, छिद् छिन्न, तुद् तुन्न, नुद् नुन्न and so on. पुरः Indeclinable प्रवाल here means coral. It also means tender sprout. अर्धं neuter means an exact half. अर्ध masculine means a part Vide Amara :—पुंस्यर्धोऽर्धं समेंऽशके पूरित = पूर् + णिच् + इट् + क्त For the different meanings of अक्ष, see Hemachandra. अक्षो मन्दके स्फटिकेऽक्षेऽप्यक्षऽमिषुणेऽप्ययं स्फटिक is specially efficacious of conferring Mukti. स्फटिको मोक्षदः परम्.



रणद्भिराघट्टनया नमस्वतः
पृथग्विभिन्नश्रुतिमण्डलैः स्वरैः ।
स्फुटीभवद्ग्रामविशेषमूर्च्छना-
मवेक्षमाणं महतीं मुहुर्मुहुः ॥ १० ॥

10. Who was ever and anon looking at his lute Mahatī which by means of Svaras ringing in the blasts of wind and containing distinctly regulated groups of Śrutis exhibited clearly the Mūrcchanas of the different grāmas.

रणद्भिराघट्टनया. This verse gives expression to a *poetic exaggeration that the lute of Nārada emits* sweet notes even without his effort. The idea is that the build of the lute is so exquisite. The mere blast of the wind was sufficient to set the lute into play. मुहुर्मुहुः महती अवेक्षमाण. Nārada's lute is called महती, that of Rudra नालम्बी, that of Sarasvatī कच्छपी, and that of Ganas प्रभावती.

> रुद्रस्य वीणा नालम्बी महती नारदस्य च ।
> कच्छपी [illegible] सरस्वत्या गणानां च प्रभावती ॥

Nārada looks at his own lute in astonishment, because it played without his stringing नभस्वतः आघट्टनया By the noisy contact of the wind. रणद्भिः: The seven Svaras are ringing. Further, how are the Svaras? पृथक् विभिन्नानि श्रुतीनां मण्डलानि येषां

तैः पृथग्विभिन्नश्रुतिमण्डलैः. Svaras are seven in number. Vide Amara :—

> निषादर्षभगान्धारषड्जमध्यमधैवताः ।
> पञ्चमश्चेत्यमी सप्त तन्त्रीकण्ठोत्थिताः स्वराः ॥

Each Svara consists of a number of Śrutis which are practically the smallest units of sound or microtones. The seven Svaras in order contain 2, 3, 2, 4, 4, 3 and 4 śrutis.

> चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः ।
> द्वे द्वे निषादगान्धारौ त्रिस्त्रिर्ऋषभधैवतौ ॥

स्वरैः. अस्फुटाः स्फुटाः सम्पद्यमाना भवन्त्यः स्फुटीभवन्त्यः, ग्रामाणां विशेषाः ग्रामविशेषाः, स्फुटीभवन्त्यः ग्रामविशेषाणां मूर्च्छनाः यस्यां तां स्फुटीभवद्ग्रामविशेषमूर्च्छनां. Grāma means an association of Svaras just like an association of the members of a family. Grāmas are of three kinds—षड्ज, मध्यम and गान्धार.

> यथा कुटुम्बिनः सर्वेऽप्येकीभूता भवन्ति हि ।
> तथा स्वराणां संदोहो ग्राम इत्यभिधीयते ॥
> षड्जग्रामो भवेदादौ मध्यमग्राम एव च ।
> गान्धारग्राम इत्येतद्ग्रामत्रयमुदाहृतम् ॥
> मन्यावर्तोऽथ जीमूतः सुभद्रो ग्रामकास्त्रयः ।
> षड्जमध्यमगान्धारास्त्रयाणां जन्महेतवः ॥

All the three grāmas are indicated here, and it is only appropriate because Nārada alone can be expected to play the Gāndhāragrāma which is in vogue only in Devaloka. It will therefore be clear that, as among the Śruti, Svara, Grāma and Mūrcchhanā, the later ones are respectively larger

than the earlier ones. मूर्च्छना means the regular ascent and descent of seven Svaras in quick succession i.e. आरोहावरोह.

> क्रमात्स्वराणां सप्तानामारोहश्चावरोहणम् ।
> सा मूर्च्छेत्युच्यते ग्रामस्था एताः सप्त सप्त च ॥

ग्रामत्रयेऽपि प्रत्येकं सप्त सप्त मूर्च्छना इत्येकविंशतिर्मूर्च्छना भवन्ति ॥

Here ends the Kulaka.

> निवर्त्य सोऽनुव्रजतः कृतानती-
> नतीन्द्रियज्ञाननिधिर्नभःसदः ।
> समासदत्सादितदैत्यसंपदः
> पदं महेन्द्रालयचारु चक्रिणः ॥ ११ ॥

11. Having sent back the denizens of heaven that followed and bowed to him, he, a storehouse of prophetic intuition, reached the abode of Vishṇu, charming like the abode of Mahendra,—of Vishṇu who had crushed the glory of demons.

निवर्त्य सोऽनु. इन्द्रियं अतिक्रान्ताः अतीन्द्रियाः Objects which are beyond the senses by reason of distance, time, subtlety or otherwise. This is an instance of गतिसमास. Vide Vārtika :—अत्यादयः क्रान्ताद्यर्थे द्वितीयया. The word इन्द्रिय neuter, at the end of गतिसमास takes the same gender as that of the noun it qualifies. अर्थाः being the implied noun qualified by अतीन्द्रिय, the compound takes the masculine gender by the rule द्विगुप्राप्तापन्नालंपूर्वगतिसमासेषु परवल्लिङ्गताप्रतिषेधो वाच्यः. अतीन्द्रियाणां

ज्ञाने, तस्य निधिः अतीन्द्रियज्ञाननिधिः A storehouse of the knowledge of objects beyond the reach of senses. सः Nārada. नभसि सीदन्तीति नभःसदः Denizens of heaven i.e. Devas. निवर्त्य Indeclinable past participle of the causal of वृत् with नि, having sent back, or preventing the Devas from following him. How are the Devas? कृता आनतिः यैस्तान् कृतानतीन् Who bowed to him. अनुव्रजतः Who were following, Accusative plural of the Present participle of व्रज् with अनु. चक्रं अस्यास्तीति चक्री One who has discus for his weapon i.e. Kṛshṇa. तस्य चक्रिणः पदं Abode. समासदत् Reached, Aorist 3rd person singular of सद् with सम् and आ. In the Aorist अङ् intervenes between the root and the termination since पद्लृ is लृदित्. Vide Pāṇini :—पुषादिद्युताद्य्लृदितः परस्मैपदेषु. Nārada came to the house of Kṛshṇa. How is Kṛshṇa? सादिता दैत्यानां संपत् येन तस्य सादितदैत्यसंपदः He has crushed the glory of Asuras. How is Kṛshṇa's home? महेन्द्रस्य आलयः, स इव चारु महेन्द्रालयचारु Accusative. It is charming like the home of Indra.

पतत्पतङ्गप्रतिमस्तपोनिधिः
पुरोऽस्य यावन्न भुवि व्यलीयत ।
गिरेस्तडित्वानिव तावदुच्चकै-
र्जवेन पीठादुदतिष्ठदच्युतः ॥ १२ ॥

12. The sage like a falling Sun had scarcely set his foot on the ground in front of Hari when

the Lord hastily rose from his high seat like a cloud from a mountain

पतत्पतङ्ग पतंगासौ पतङ्गश्च पतत्पतङ्ग, स प्रतिमा यस्य स- पतत्पतङ्गप्रतिम One who resembles a descending Sun. Vide Amara —पतङ्गौ पक्षिसूर्यौ च तपसां निधि. तपोनिधिः A storehouse of penance—the sage Narada अस्य Genitive singular of इदम् masculine It refers to Hari पुर In front. यावत् न व्यलीयत When he has not yet alighted व्यलीयत Imperfect 3rd person singular of लीङ् (गतौ) with वि, 4th conjugation, Ātmanepada तावत् Indeclinable meaning by that time' अच्युत Hari. उच्चकै पीठात् From his high seat जवेन In haste उदतिष्ठत् Rose Krshna rose from his seat before the sage set his foot on the Earth Like what? गिरे From a mountain तडित्वान् इव Like a cloud तडित् अस्य स्तीति तडित्वान् = तडित् + मतुप् by the rule तदस्यास्त्यस्मिन्निति मतुप् The मकार in मतुप् changes to वकार by the rule of Panini —झय तडित् does not becomes तडिद् before वत्, because तडित् is भ and not पद by the rule तसौ मत्वर्थे उदतिष्ठत् The root स्था is Parasmaipada When it is prefixed with उद् and the sense ultimately got is not 'a rising up,' the root takes Atmanepada In the context rising is intended So the root does not fall within the operation of Panini —उदोऽनूर्ध्वकर्मणि Hence it retains its Parasmaipada In this verse the sage is compared to a falling Sun, and such a thing is unknown Hence

Daṇḍin and the ancient Ālaṅkārikas declare that the figure of speech is अभूतोपमा. But the later rhetoricians hold that in such cases उत्प्रेक्षा is the figure of speech.

> अथ प्रयत्नोन्नमितानमत्फणै-
> र्धृते कथंचित्फणिनां गणैरधः ।
> न्यधायिषातामभिदेवकीसुतं
> सुतेन धातुश्चरणौ भुवस्तले ॥ १३ ॥

13. Then towards the son of Devakī, the feet were placed by the son of Brahman on the surface of the Earth borne with difficulty by the multitudes of serpents underneath whose bending hoods were lifted up with a good deal of effort.

अथ प्रयत्नो. अथ Indeclinable meaning afterwards i.e. after Hari rose from his seat to receive Nārada. धातुः सुतेन By the son of Brahmā i.e. Nārada. चरणौ His both feet. भुवः तले On the surface of the Earth. न्यधायिषाताम् Passive voice, Aorist 3rd person dual of धा with नि 'were placed.' Conjugate :—न्यधायि न्यधायिषाताम् न्यधायिषत etc. Rendered in the Active voice, the principal clause will be धातुः सुतः चरणौ न्यधात्. In what direction were the feet of Nārada placed? देवकीसुतम् अभि अभिदेवकीसुतं Towards the son of Devakī, an example of अव्ययीभाव compound Vide Pāṇini :— लक्षणेनाभिप्रती आभिमुख्ये. How is the surface of the

Earth on which Nārada placed his feet? प्रयत्नेन उपस्थिताः (तथापि) आनमन्त्यः फणाः येषां तैः प्रयत्नोन्नमितानमत्फणैः. The hoods of serpents are held straight up to hold the weight of the sage, but they droop down owing to the heaviness of the sage. फणाः एषां सन्तीति फणिनः. Serpents are called so, because they have फणाs or hoods. तेषां फणिनां गणैः By the hosts of serpents. The tradition is that Ādiśesha, the serpent-king holds the Earth on his head by his thousand hoods. Perhaps other serpents also assist him in the task paricularly when the Earth is likely to be weightier by the advent of the sage. अधः Lower down, beneath the Earth. धृते Borne, adjectival to तले. The idea of the serpent groaning under some adventitious weight on the Earth is also spoken of by Kālidāsa in Kumārasambhava.—ततो भुजङ्गाधिपतेः फणाग्रैरधः कथंचिद्धृतभूमिभागः। (III-59). Since the poet exaggerates that the hoods of serpents bent down, the figure of speech in this verse is अतिशयोक्ति.

तमर्घ्यमर्घ्यादिकयादिपूरुषः
सपर्यया साधु स पर्यपूपुजत् ।
गृहानुपैतुं प्रणयादभीप्सवो
भवन्ति नापुण्यकृतां मनीषिणः ॥ १४ ॥

14. He, the first and foremost man, heartily worshipped him, the worshippable by means of

Arghya and similar offerings of worship. Great men never desire to approach with fondness the houses of those who have not done meritorious acts.

नमर्घ्यं. आदिश्चासौ पूरुषश्च आदिपूरुषः. The first man. सः Hari. अर्घम् अर्हतीति अर्घ्यः तं अर्घ्यं. Vide Pāṇini:—दण्डादिभ्यो यः. तं Nārada who deserves worship. अर्घार्थं द्रव्यं अर्घ्यं = अर्घ + यत्. Vide Pāṇini:—पादार्घाभ्यां च. Vide Amara.—मूल्ये पूजाविधावर्घः and षट् तु त्रिष्वर्घ्यमर्घार्थे. अर्घ्यं आदि यस्याः तया अर्घ्यादिकया. The कप्रत्यय at the end is due to the Bahuvrīhi compound. Vide Pāṇini :—शेषाद्विभाषा. सपर्यया By worship beginning with Arghya. साधु adverbial adjunct. पर्यपूपुजत् Worshipped, Aorist 3rd person singular of पूज् with परि, 10th conjugation. सः + पर्यपूपुजत् = स पर्यपूपुजत्. सः and एषः drop their final visarga in Sandhi before any letter except short अ. Vide Pāṇini :—एतत्तदोः सुलोपोऽकोरनञ्समासे हलि. The idea in the first half is substantiated by a general statement in the 2nd half of the verse. मनसः ईषिणः मनीषिणः Good men. Note the Sandhi of मनसः + ईषा = मनीषा. Vide Vārtika :—शकन्ध्वादिषु पररूपं वाच्यं तच्च टेः. पुण्यं कुर्वन्तीति पुण्यकृतः = पुण्य + कृ + क्विप्. Vide Pāṇini :—सुकर्मपापमन्त्रपुण्येषु कृञः. पुण्यकृतो न भवन्तीति अपुण्यकृतः Those who have not done meritorious acts. तेषां अपुण्यकृतां. गृहान्. Vide Amara :—गृहाः पुंसि च भूम्न्येव. प्रणयात् उपैतुं Infinitive of purpose of इ with उप. The पररूप in उप + एतुं which is likely to apply by एङि पररूपं is prohibited for

the root इ by एत्येधत्यूठ्सु. अभि आप्तुं इच्छव अभीप्सवः desiderative of आप् न भवन्ति. Good men do not desire to approach the homes of persons who have no merit or virtue Hence the arrival of great men is a rare thing and must be welcomed by all with enthusiasm Hence Hari's enthusiasm in receiving Narada The figure of speech is अर्थान्तरन्यास.

न यावदेतावुदपश्यदुत्थितौ
जनस्तुषाराञ्जनपर्वताविव ।
स्वहस्तदत्ते मुनिमासने मुनि-
श्चिरंतनस्तावदभिन्यवीविशत् ॥ १५ ॥

15. No sooner did the people witness them both risen like the snow clad and collyrium clad mountains than did the ancient sage (the Lord) seat the sage (Nārada) facing himself on a seat given by his own hand

न यावदेता Prose order—यावत् जन तुषाराञ्जनपर्वताविव (स्थितौ) एतौ उत्थितौ नोदपश्यत् तावत् चिरतन मुनि मुनिं स्वहस्तदत्ते आसने अभिन्यवीविशत् एतौ Accusative refers to Nārada and Krshna तुषारश्च अञ्जन च, तयो पर्वतौ तुषाराञ्जनपर्वतौ इव Nārada is like the Himālaya being white, and Krshna like a mountain of collyrium being black उत्थितौ derived from उद् स्था + क्त (कर्तरि) Intransitive verbs generally take the suffix क्त in the active significance Vide Pānini —गत्यर्थाकर्मकश्लिषशीङ्स्थासवसजनरुहजीर्यतिभ्यश्च,

स्था becomes स्थि before क्त. Vide Pāṇini :—द्यतिस्यतिमास्थामित्ति किति. The initial स् of स्था after उद् drops by the rule of Pāṇini :—उदः स्थास्तम्भ्वोः पूर्वस्य. अपश्यत् Imperfect 3rd person singular of दृश् with उद्. दृश् takes the substitute पश्य् in all conjugational tenses. Before the people saw them both risen. तावत् By that time. चिरं भवः चिरंतनः. तन is added to सायं, चिर etc. in the sense of भव etc. Vide Pāṇini :—सायं चिरं प्राह्णेप्रगेऽव्ययेभ्यष्ट्युट्युलौ तुट् च. मुनिः The ancient sage i.e. Hari, because in his avatār as Nārāyaṇa in days of old he performed penance in the Badarikāśrama. At that time Arjuna also was doing penance as the sage Nara there. मुनिं refers to Nārada. स्वस्य हस्तः, तेन दत्तं तस्मिन् स्वहस्तदत्ते. आसने In a seat offered with his own hand. अभिन्यवीविशत् Seated him facing himself. Aorist 3rd person singular of causal of विश् with अभि and नि to sit facing another.

महामहानीलशिलारुचः पुरो
निषेदिवान्कंसकृषः स विष्टरे ।
श्रितोदयाद्रेरभिसायमुच्चकै-
रचूचुरच्चन्द्रमसोऽभिरामताम् ॥ १६ ॥

16. Sitting on the high pedestal in front of the slayer of Kamsa, whose splendour resembled that of a big emerald slab, he stole the charm of the Moon figuring at nightfall on the mountain of rise.

महामहानील. महानील is the superior emerald of Ceylon Agastya says.—सिंहलस्याकरोद्भूता महानीलास्तु ते स्मृता. महानीलस्य शिला महानीलशिला, महती च सा महानीलशिला च महामहानीलशिला महत् when followed by a noun qualified by it in a Karmadhāraya or Bahuvrihi compound becomes महा. *Vide Panini*—आन्महत समानाधिकरणजातीययो तस्या इविव रुक् यस्य तस्य महामहानीलशिलारुचः Krshna resembles a big superior emerald slab in lustre कर्षतीति कृष् = कृष् + क्विप्, कंसस्य कृष् कंसकृष् The slayer of Kamsa तस्य कंसकृष पुरः In front of Krshna उवके adjectival *to* विष्टरे On an elevated seat विष्टर = वि स्तृ + अप्. Vide Panini —वृक्षासनयोर्विष्टर. The ष is due to Panini —वृक्षासनयोर्विष्टर In other meanings, the form will be विस्तर निषेदिवान् Nominative singular of निषेदिवस् masculine, Perfect participle of सद् with नि to sit, adjectival to स Narada. Vide Pānini —भाषायां सदवसश्रुव नि सद् + क्वसु Decline like विद्वस् The cerebralisation of the initial letter in सद् after नि is due to Panini —सदिरप्रते साय अभिमुख अभिसाय 'face to face with the evening', an example of अव्ययीभाव compound. The evening is referred to, because it will be dark like Krshna उदयस्य अद्रि, उदयाद्रि, श्रित उदयाद्रि येन तस्य श्रितोदयाद्रे. चन्द्रमस Of the Moon who has resorted to the mountain of rise. Tradition has it that there is a mountain in the extreme east named उदयगिरि to mark the rise of the Sun and the Moon, and similarly a mountain on the extreme west named अस्तगिरि to mark the sunset and the moonset. अभिरामस भावः

अभिरामता = अभिराम + तल्, तां अभिरामताम्. Vide Pāṇini :— तस्य भावस्त्वतलौ त्वान्तं क्लीबं, तलन्तं स्त्रियाम्. अचूचुरत् Aorist 3rd person singular of चुर् + णिच् (स्वार्थे). Roots of the 10th conjugation take चङ् in Aorist. Since the sage is said to capture the lustre of the Moon, the figure of speech is निदर्शना.

विधाय तस्यापचितिं प्रसेदुषः
प्रकाममप्रीयत यज्वनां प्रियः ।
ग्रहीतुमार्यान्परिचर्यया मुहु-
र्महानुभावा हि नितान्तमर्थिनः ॥ १७ ॥

17. After doing worship to him who was thereby pleased, the friend of sacrificers became mightily pleased. For, great men are particularly eager ever and anon to receive venerable persons with cordiality.

विधाय तस्या. यज्वनां Genitive plural of यज्वन् = यज् + ङ्वनिप्. Vide Pāṇini :—सुयजोर्ङ्वनिप्. Vide Amara :—यज्वा विधिनेष्टवान्. प्रियः One who is the dear friend of sacrificers—Hari, because all sacrifices are calculated to please him alone. प्रसेदुषः Genitive singular of प्रसेदिवस् masculine = प्र-सद् + क्वसु. Vide Pāṇini :—भाषायां सदवसश्रुवः. तस्य To Nārada who was pleased. अपचितिं Worship. Vide Amara :—पूजा नमस्याऽपचितिः. विधाय Indeclinable past participle of धा with वि, to do. Indeclinable past participles are formed by adding त्वा (क्त्वा) to simple roots.

and य (ल्यप्) to roots prefixed with Upasargas. Vide Pāṇini :—समासेऽनञ्पूर्वे क्त्वो ल्यप्. On doing worship to Nārada. प्रकामं Mightily, adverb. अप्रीयत Was pleased, Imperfect 3rd person singular Active voice of प्री to be pleased, 4th conjugation Ātmanepada. Hari's delight on worshipping Nārada is justified by a general statement set out in the second half of the verse. महान् अनुभावः येषां ते महानुभावाः. The आत्व at the end of महत् has been already explained. आर्यान् Venerable persons. परिचर्यया By the offer of worship. ग्रहीतुं = ग्रह् + तुमुन्. Infinitive of purpose of ग्रह्. The इडागम after ग्रह् becomes long except in in the Perfect tense. Vide Pāṇini:—ग्रहोऽलिटि दीर्घः. नितान्तम्. अभीक्ष्णं अर्थयन्त इति अर्थिनः = अर्थ् + णिनि. Vide Pāṇini :—बहुलमाभीक्ष्ण्ये. Or अर्थनम् अर्थः, पचाद्यच्. अर्थः एषामस्तीति अर्थिनः. The latter derivation is favoured by Mallinātha on the principle कृद्वृत्तेस्तद्धितवृत्तिर्बलीयसी.

अशेषतीर्थोपहृताः कमण्डलो-
र्निधाय पाणावृषिणाभ्युदीरिताः ।
अघौघविध्वंसविधौ पटीयसी-
र्नतेन मूर्ध्ना हरिरग्रहीदपः ॥ १८ ॥

18. Hari received on his bent head, the water collected from all the holy waters and sprinkled by the sage after pouring the same on his hand from his Kamaṇḍalu which is highly competent to destroy the multitudes of sins.

अशेषतीर्थो. Nārada has in his Kamaṇḍalu water collected from all sacred rivers. He pours it on his hand and sprinkles it on the head of Hari. हरिः नतेन मूर्ध्ना अपः अग्रहीत् Hari received the water on his head bent low. अपः Accusative of अप् feminine which is always plural. Vide Amara:—आपः स्त्री भूम्नि वार्वारि. अग्रहीत् Aorist 3rd person singular of ग्रह्, to receive, 9th conjugation, Parasmaipada. How is the water? अशेषेभ्यः तीर्थेभ्यः उपहृताः अशेषतीर्थोपहृताः. For the different meanings of तीर्थ, vide Amara :—निपानागमयोस्तीर्थमृषिजुष्टे जले गुरौ. It has also the following additional meanings जलावतरणमार्गे सत्रिणि अध्वरे पुण्यक्षेत्रे पात्रेऽपि. The water in the Kamaṇḍalu is collected from all holy rivers and places like the Ganges, Prabhāsa, Setu and so on. कमण्डलोः Ablative singular of कमण्डलु. कमण्डलु is a pitcher usually carried by ascetics which has a semi-circular handle and a spout. पाणौ निधाय. The ablative in Kamaṇḍalu presupposes an additional verb like उद्धृत्य understood. ऋषिणा अभ्युदीरिताः. The water is poured from the Kamaṇḍalu into his hand and then sprinkled. Further अघानामोघाः, तेषां विध्वंसः, तस्य विधिः तस्मिन् अघौघविध्वंसविधौ. अतिशयेन पटवः (पट्वयः) पटीयस्यः ताः पटीयसीः. पटु Positive, पटीयस् comparative, पटिष्ठ superlative. The waters are specially efficacious in destroying the multitudes of sins.

स काञ्चने यत्र मुनेरनुज्ञया
नवाम्बुदश्यामवपुर्न्यविक्षत ।

जिगाय जम्बूजनितश्रियः श्रियं
सुमेरुशृङ्गस्य तदा तदासनम् ॥ १९ ॥

19. The golden seat where He with his body dark like the fresh cloud sat with the sage's permission, then vanquished the beauty of Sumeru's summit whose splendour was brought into play by the (overhanging) Jambu fruits.

स काञ्चने. Then Hari sits down with the permission of the sage. अम्बु ददातीति अम्बुदः, नवश्चासौ अम्बुदश्च नवाम्बुदः, नवाम्बुद इव श्यामं वपुः यस्य सः नवाम्बुदश्यामवपुः One whose body is black like a fresh cloud, adjectival to सः which refers to Hari. मुनेः अनुज्ञया With the sage's permission. काञ्चनस्य विकारः काञ्चनं = काञ्चन + अण् (विकारे). तस्मिन् काञ्चने Made of gold. यत्र (आसने) न्यविक्षत The seat on which He sat. न्यविक्षत Aorist of विश् with नि. The Parasmaipada root विश् (6th conjugation) takes Ātmanepada terminations when prefixed with नि. Vide Pāṇini :—नेर्विशः. तत् आसनं तदा When Hari sat on it. जम्ब्वा जनिता श्रीः यस्य तत् जम्बूजनितश्रि तस्य जम्बूजनितश्रियः, its alternative form being जम्बूजनितश्रिणः. Words of the neuter gender ending in इ are generally declined like वारि and hence take the नुमागम before terminations beginning with a vowel. But where such words are भाषितपुंस्क i e. when the base is applicable to the Masculine gender in the same sense, they take the नुमागम optionally. Vide *Pāṇini* :—

तृतीयादिषु भाषितपुंस्कं पुंवद्गालवस्य. सुमेरोः शृङ्गं तस्य सुमेरुशृङ्गस्य. Vide Amara :—कूटोऽस्त्री शिखरं शृङ्गं. श्रियं जिगाय Perfect 3rd person singular of जि. We have to conceive of a Jambu tree abounding in fruits at the top of Sumeru. Sumeru is a golden mountain. Jambu fruits are black. Hence the colour of such a peak will be golden mingled with the black. So also the golden throne with Kṛshṇa seated thereon. Hence the latter is described to vanquish the beauty of such a peak. The alliteration in श्रियः श्रियं and तदा तदासनं gives rise to the verbal figure of speech अनुप्रास.

स तप्तकार्तस्वरभास्वराम्बरः
कठोरताराधिपलाञ्छनच्छविः ।
विदिद्युते वाडवजातवेदसः
शिखाभिराश्लिष्ट इवाम्भसां निधिः ॥ २० ॥

20. He with his garment glittering like molten gold and a hue like that of the black spot in the full Moon, shone like the Ocean embraced by the flames of the submarine fire.

स तप्तकार्तस्वर. Here Hari with his yellow garment is compared to the Ocean surrounded by the flames of the submarine fire. कृतस्वर A mine of gold. तत्र भवं कार्तस्वरं Gold. तप्तं कार्तस्वरं, तद्वत् भास्वरं अम्बरं यस्य सः तप्तकार्तस्वरभास्वराम्बरः पीताम्बर इत्यर्थः. ताराणाम् अधिपः ताराधिपः The

lord of stars—the Moon. कठोरश्चासौ ताराधिपश्च कठोरताराधिपः The Full Moon, तस्य लाञ्छनं, तस्य छविरिव छविः यस्य स कठोरताराधिपलाञ्छनच्छविः. The spot in the Full Moon will be very dark. Hari is of that hue [illegible] Hari. वडवाया मुखं वाडवं Born of the horse-face स चासौ जातवेदाश्च वाडवजातवेदा तस्य वाडवजातवेदस शिखाभि By the flames of the submarine fire आश्लिष्ट अम्भसां निधिरिव, विदिद्युते Perfect 3rd person singular of द्युत् with [illegible] to shine, Ātmanepada

> रथाङ्गपाणेः पटलेन रोचिषा-
> मृषित्विषः संवलिता विरेजिरे ।
> चलत्पलाशान्तरगोचरास्तरो-
> स्तुषारमूर्तेरिव नक्तमंशवः ॥ २१ ॥

21 The halo of the sage mixed up with the dense lustre of Krshna shone like the Moon's rays at night intercepted by the shaking leaves of a tree

रथाङ्गपाणे रथाङ्ग पाणौ यस्य स रथाङ्गपाणि रथाङ्ग means चक्र the weapon of Vishnu Hence रथाङ्गपाणि means Krshna तस्य रथाङ्गपाणे, रोचिषा Genitive plural of रोचिस् lustre पटलेन By the heap संवलिता Mixed up ऋषे त्विष ऋषित्विष The lustrous rays of the sage विरेजिरे Perfect 3rd person plural of राज् with वि to shine, Ubhayapadi, 1st conjugation Conjugate—Ātmanepada Perfect—रेजे रराजे and so on with alternative forms

throughout. The change of the penultimate आ into ए and the dropping of the reduplicated syllable are the peculiar characteristics of the following seven root :—फण् राज् भ्राज् भ्राश् भ्लाश् स्यम् स्वन्. Vide Pāṇini :—फणां च सप्तानाम्. Like what did they shine? नक्तं Indeclinable meaning 'at night.' तरोः. चलन्ति पलाशानि, तेषाम् अन्तराणि गोचरः येषां ते चलत्पलाशान्तरगोचराः. पलाश means leaf. तुषारा मूर्तिर्यस्य तस्य तुषारमूर्तेः, अंशवः Rays of the Moon. For a parallel, vide the following description of the confluence of the Ganges and the Jumna in the 13th canto of Raghuvaṁśa :—क्वचित्प्रभा चान्द्रमसी तमोभिश्छायाविलीनैः शबलीकृतेव.

> प्रफुल्लतापिच्छनिभैरभीषुभिः
> शुभैश्च सप्तच्छदपांसुपाण्डुभिः ।
> परस्परेण च्छुरितामलच्छवी
> तदेकवर्णाविव तौ बभूवतुः ॥ २२ ॥

22. Possessed of spotless hues mutually blended up by auspicious lustrous rays of the one resembling full-blown Tamāla flowers and of the other, white like the pollen of Saptaparṇa flowers, both of them became possessed as if of one and the same colour at that time.

प्रफुल्ल- Kṛshna was black, and he resembled the Tamāla flower in hue. Nārada was white and resembled the pollen of Saptaparṇa flowers. When

both of them sat facing each other, the lustre of both became blended into one, and both of them seemed to possess one and the same colour. तदा At that time तौ Krshna and Nārada एक वर्णं ययोस्तौ एकवर्णौ इव As if possessed of one hue बभूवतुः Perfect 3rd person dual of भू The reason for such an appearance is furnished by the adjective दुरिताम-लच्छवी दुरिता अमला छवि ययोस्तौ दुरितामलच्छवी With their spotless hues blended How blended? परस्पर With each other By what means? अभीशुभि By rays How are they? शुभै Auspicious i e destructive of sins Further how are they? प्रफुल्लतापिञ्छनिभै. प्रफुल्ल is derived from फुल्ल विकसने by the addition of पचाद्यच् The Past participle of ञि फला विशरणे with प्र will be only प्रफुल्त, for, फुल्ल comes as an Ādesa for फाल्त only when there is no Upasarga Vide Panini —अनुपसर्गात्फुल्लक्षीबकृशोल्लाघा प्रफुल्ल तापिञ्छ, तेन सदृशै प्रफुल्लतापिञ्छनिभै an example of नित्यसमास or a compound of which a dissolution can be had only by way of अस्वपदविग्रह निभ denoting 'similar to' comes only at the end of a compound Vide Amara —स्युरुत्तरपदे त्वमी । निभसङ्काशनीकाशप्रतीकाशोपमादय ॥ By this, Krshna's lustre has been described How are the rays of the sage's lustre? सप्तच्छदानां पांसव, सदृक् पाण्डुभि सप्तच्छदपांसुपाण्डुभि तापिञ्छ denoting tree is masculine As denoting flower, it is neuter.

Similarly सप्तच्छद (tree) is masculine, and (flower) is neuter. The figure of speech in this verse is उत्प्रेक्षा.

युगान्तकालप्रतिसंहृतात्मनो
जगन्ति यस्यां सविकाशमासत ।
तनौ ममुस्तत्र न कैटभद्विष-
स्तपोधनाभ्यागमसंभवा मुदः ॥ २३ ॥

23. The joy of the foe of Kaiṭabha due to the arrival of the sage did not contain within that body of his wherein the worlds had remained with spacious accommodation when He had drawn within himself the Jīvas at the time of deluge.

युगान्त. युगस्य अन्तः, तस्य कालः, तस्मिन् (आत्मनि) प्रतिसंहृताः आत्मानः (जीवाः) येन तस्य युगान्तकालप्रतिसंहृतात्मनः. कैटभस्य द्विट् तस्य कैटभद्विषः तत्र तनौ. तपः धनं यस्य सः तपोधनः तस्य आगमः, तेन संभवाः (संभवन्तीति पचाद्यच्) तपोधनाभ्यागमसंभवाः मुदः. Decline—मुद् मुदौ मुदः. The plural is due to the variety of joy felt by Kṛshṇa at the arrival of the sage. न ममुः Perfect 3rd person plural of मा to contain, 2nd conjugation, Intransitive. Present tense माति. This is different from मा to measure of the 3rd and 4th conjugations which belongs to Ātmanepada. The transitive use of मा Parasmaipada in उदरं परिमाति मुष्टिना (Naishadha) is due to the Upasarga.

How was the body of Hari before? यस्यां तनौ जगन्ति विकाशेन सह वर्तन्ते यस्मिन् कर्मणि तत्तथा सविकाशं आसत Imperfect 3rd person plural of आस् to remain. At the Deluge, Vishnu alone remains, and all the Jīvas are merged in Him. Vide Raghuvamśa :— प्रभु युगान्तोचितयोगनिद्रः संहृत्य लोकान् पुरुषोऽधिशेते. At that time all the fourteen worlds were contained in the body of Hari, whereas the joy now felt at the advent of the sage was too big to be contained. The figure of speech is अतिशयोक्ति

> निदाघधामानमिवाधिदीधितिं
> मुदा विकासं मुनिमभ्युपेयुषी ।
> विलोचने बिभ्रदधिश्रितश्रिणी
> स पुण्डरीकाक्ष इति स्फुटोऽभवत् ॥ २४ ॥

24. Possessed of eyes which gleamed with joy towards the sage emitting bright rays like the Sun and which consequently shone with beauty, He became obviously the lotus eyed.

निदाघ निदाघं धाम यस्य तं निदाघधामानं. निदाघ Hot. धाम Rays. निदाघधाम One possessed of hot rays i.e. the Sun. Vide Viśva.—निदाघो ग्रीष्मकाले स्यादुष्णस्वेदाम्बुनोरपि. Vide Amara.—तेजो धाम महो विभा and गृहदेहत्विट्प्रभावाः धामानि. तमिव. अधि (अधिका) दीधितिर्यस्य स अधिदीधितिः Possessed of enormous refulgence. मुनिं अभि On account

of the sage. अभि being a कर्मप्रवचनीय by the rule अभिरभागे, its juxtaposition causes the accusative in मुनिं by the Sūtra कर्मप्रवचनीययुक्ते द्वितीया. मुदा Instrumental singular. विकासं उपेयुषी Becoming wide open. उपेयुषी Accusative dual. Decline Nominative and Accusative—उपेयिवत् उपेयुषी उपेयिवांसि. अत एव अधिश्रिता श्रीः याभ्यां ते तयोक्ते अधिश्रितश्रिणी. विलोचने बिभ्रत् Possessed of a pair of eyes. बिभ्रत् Present active participle, masculine of भृ to bear, 3rd conjugation, Parasmaipada. Present participle शतृ does not take नुमागम after the roots of the 3rd conjugation. Vide Pāṇini:—नाभ्यस्ताच्छतुः. सः Hari. पुण्डरीके इव अक्षिणी यस्य सः पुण्डरीकाक्षः. इति स्फुटोऽभवत् अक्षि denoting the eye is changed to अक्ष at the end of a Bahuvrīhi compound. Vide Pāṇini:—बहुव्रीहौ सक्थ्यक्ष्णोः स्वाङ्गात्षच्. One whose eyes resemble lotuses. This is a name of Vishṇu. That name has become literally true. Lotus has विकास and श्री. Similarly the eyes of Kṛshṇa. The figure of speech is काव्यलिङ्ग aided by उपमा.

सितं सितिम्ना सुतरां मुनेर्वपु-
र्विसारिभिः सौधमिवाथ लम्भयन् ।
द्विजावलिव्याजनिशाकरांशुभिः
शुचिस्मितां वाचमवोचदच्युतः ॥ २५ ॥

25. Kṛshṇa spoke the following words with a sweet smile, still further whitening the white body

of the sage like a terrace by means of the spreading rays of the Moon under the guise of His row of teeth

सितं सितिम्ना अथ After both of them took their seats अच्युत Hari अमीदृग निषदस्तीति निषादिन तौ (निषा-दिषि = निषद् + णिनि + सिप् Vide Panini —बहुलमाभीक्ष्ण्ये द्वि जायन्त इति द्विजा Tooth Vide Amara —दन्तविप्राण्डजा द्विजा तेषां आवलि Row Vide Amara —वीथ्यालिरावलि-पंक्ति लेव व्याज यस्य स द्विजावलिव्याज Who appears under the pretext of a row of teeth स चासौ निशाकरश्च, तस्य अंशव तै द्विजावलिव्याजनिशाकरांशुभि By means of the rays of the Moon shining under the protext of his row of teeth सितं मुनेवपु Accusative सौधमिव, सुधा = सु + धा + आप् Indeclinable Vide Panini —विमेलितव्य यथाशास्त्रमव्ययकर्थे सितस्य भाव सितिमा तेन सितिम्ना लम्भयन्, Present Participle of the causal of लभ् सितिमा वपु लभते, त प्रयोजयति अच्युत सितिम्ना वपु लम्भयति In the subject of Intransitive roots and roots denoting गति, बुद्धि, प्रत्यवसान, and शब्दकर्म, nouns which denote the subject when there is no causal, take the Accusative in the causal usage The root लभ् does not merely mean reaching or गति, but reaching and spreading over. Hence it is not गत्यर्थ in the context So the प्रयोज्य-कर्ता—सितिमा does not take the Accusative, but only Instrumental शुचि स्मित यस्या तां शुचिस्मितां वाच, अवोचत् Aorist of ब्रू In all non-conjugational tenses ब्रू takes the substitute वच्. Vide Pānini —ब्रुवो वचि- and वच उम्-

Here the sage's body is likened to a terrace, hence there is उपमा. Whiteness is described as being added to the sage's body by the lustre of teeth. Hence अतिशयोक्ति. The row of teeth is concealed by the poet under the pretext of the Moon. Hence अपह्नुति. So there is a combination of all the said three अलंकारs.

हरत्यघं संप्रति हेतुरेष्यतः
शुभस्य पूर्वाचरितैः कृतं शुभैः ।
शरीरभाजां भवदीयदर्शनं
व्यनक्ति कालत्रितयेऽपि योग्यताम् ॥ २६ ॥

26. The sight of you betrays the worthiness of beings in all the three times—it removes sins in the present, it is the cause of the future prosperity, and it is brought about by meritorious deeds done in the past.

हरत्यघं. भवतः इदं भवदीयं = भवत् + छ. Vide Pāṇini :— वृद्धाच्छः. भवदीयं दर्शनं भवदीयदर्शनं. शरीरं भजन्तीति शरीरभाजः = शरीर + भज् + ण्वि. Vide Pāṇini :—भजो ण्विः. तेषां शरीरभाजां For men. त्रयः अवयवाः अस्य समुदायस्य त्रितयं. Vide Pāṇini :— सङ्ख्याया अवयवे तयप्. कालानां त्रितयं तस्मिन् कालत्रितये. अपि In all the three times—past, present and future. योग्यस्य भावः योग्यता तां योग्यताम्. व्यनक्ति Present tense 3rd person singular of अञ्ज् with वि, 7th conjugation, Parasmaipada. How ? संप्रति At the present time

i e when men see you अघ हरति भवदीयदर्शन subject in this and the next two simple sentences एष्यतः Genitive singular of एष्यत् Future participle of इ शुभस्य हेतु This refers to the future पूर्वगाचरितैः पूर्वाचीरितै शुभे कृत This refers to the past Hence the sight of you is desired by all

जगत्यपर्याप्तसहस्रभानुना
न यन्नियन्तुं समभावि भानुना ।
प्रसह्य तेजोभिरसंख्यतां गतै
रदस्त्वया नुन्नमनुत्तमं तमः ॥ २७ ॥

27 This hugest darkness (ignorance) in the world which was not possible to be quelled by the Sun with his unlimited thousands of rays has been cleared by you forcibly with your innumerable rays

जगत्यपर्याप्त अदः This तमः Darkness or ignorance त्वया प्रसह्य By you by force or all at once नुन्न Dispelled Past passive participle of नुद् By what means? तेजोभि By your lust ous rays How are they? न विद्यते संख्या यषां तेषां भाव तां असंख्यतां गतै They are innumerable What kind of darkness? यत् जगति अपर्याप्ता सहस्र भानव यस्य तेन अपर्याप्तसहस्रभानुना The use of the word अपर्याप्त is happy It means both boundless and incompetent. भानु here means a ray भानुना By the Sun Vide Amara .—भानु करो मरीचि स्त्रीपुंसयोर्दीधिति पुमान् and भानुर्हंसः

सहस्रांशुस्तपनः सविता रविः. नियन्तुं न समभावि Impersonal Aorist 3rd person singular of भू with सं to be able to. The thousand rays of the Sun are insufficient to dispel the internal darkness. Their power extends only to the outer darkness. Hence the darkness which is now dispelled by the sight of the sage is अनुत्तमं न विद्यते उत्तम यस्मात् Than which there is no greater (darkness). Since the sage excels the Sun which is the Upamāna, the figure of speech is व्यतिरेक.

कृतः प्रजाक्षेमकृता प्रजासृजा
सुपात्रनिक्षेपनिराकुलात्मना ।
सदोपयोगेऽपि गुरुस्त्वमक्षयो
निधिः श्रुतीनां धनसंपदामिव ॥ २८ ॥

28. You have been made a huge inexhaustible mine of scriptures as of treasures—inexhaustible despite constant use—by the Creator with a view to the weal of the people and with an easy conscience by reason of entrustment to proper custody.

कृतः प्रजा. सृजतीति सृट्, प्रजानां सृट् प्रजासृट् तेन प्रजासृजा. त्वं श्रुतीनां निधिः कृतः You have been made a repository of Vedas by the Creator. The motive of the Creator in doing so is brought out by the adjective प्रजाक्षेमकृता प्रजानां क्षेमं करोति इति तेन Who brings about the welfare of the people. Men attain happiness

temporal and spiritual, through scriptures. Hence Brahmā enjoys peace of mind when the Vedic lore is transmitted to Nārada. सुपात्रे निक्षेपः, तेन निराकुलः आत्मा यस्य तेन सुपात्रनिक्षेपनिराकुलात्मना. What sort of Nidhi was he made? सदा उपयोगेऽपि अक्षयः. It is never exhausted by being handed down to any number of pupils Further, गुरुः Big, respectable, or a guru or teacher. He is a storehouse of Vedic lore. Like what? Like a storehouse of riches धनसंपदां निधिरिव. How is the latter? सदोपयोगेऽपि अक्षयः गुरुः. It is a big mine that can never be exhausted however much it may be taken out. By whom is the storehouse of riches kept? प्रजाक्षेमकृता प्रजासृजा By a progenitor with a view to the upkeep of his children. How is he further? सुपात्रनिक्षेपनिराकुलात्मना. Since the wealth is kept in proper deposit, he is not perturbed in mind.

विलोकनेनैव तवामुना मुने
कृतः कृतार्थोऽस्मि निबर्हितांहसा ।
तथापि शुश्रूषुरहं गरीयसी-
र्गिरोऽथवा श्रेयसि केन तृप्यते ॥ २९ ॥

29. By this very sight of yours, O sage, which dispels sins, I have become one whose ambition has been realised. However, I am desirous of hearing your dignified words. Of course who is content with the affluence got?

विलोकनेनैव. हे मुने. निबर्हितं अंहः येन तेन निबर्हितांहसा. तव अमुना विलोकनेनैव, कृतः अर्थः यस्य सः कृतार्थः कृतोऽस्मि । तथापि अहं, अतिशयेन गुर्वीः गरीयसीः. तव to be imported from the first half. गिरः, श्रोतुमिच्छुः शुश्रूषुः (अस्मि). अथवा Indeclinable meaning in the context 'It is well-known.' श्रेयसि In the matter of prosperity. केन तृप्यते Impersonal form of कः तृप्यति—who is content. गुरु positive, गरीयस् comparative, गरिष्ठ superlative. गुरु+ईयसुन्+ङीप्. Vide Pāṇini :—द्विवचनविभज्योपपदे तरबीयसुनौ and उगितश्च. For change of गुरु to गर् before the comparative suffix, see Pāṇini :—प्रियस्थिरस्फिरोरुबहुलगुरुवृद्धतृप्रदीर्घवृन्दारकाणां प्रस्थस्फवर्बंहिगर्वर्षित्रप्द्राघिवृन्दाः. By way of parallel for this and the next śloka, vide the following verse of Kirātārjunīya addressed by Yudhishṭhira to the sage Vyāsa.

> निरास्पदं प्रश्नकुतूहलित्वमस्मास्वधीनं किमु निःस्पृहाणाम् ।
> तथापि कल्याणकरीं गिरं ते मां श्रोतुमिच्छा मुखरीकरोति ॥

गतस्पृहोऽप्यागमनप्रयोजनं
वदेति वक्तुं व्यवसीयते यया ।
तनोति नस्तामुदितात्मगौरवो
गुरुस्तवैवागम एष धृष्टताम् ॥ ३० ॥

30. This esteemed advent of yours which raises my estimation, contributes to our boldness whereby I attempt to ask of you—'Free from desires as you are, tell me the object of your arrival.'

गतस्पृहोऽप्यागम. गता स्पृहा यस्य सः. गतस्पृहः. अपि (त्वं) आगमनप्रयोजनं वद इति वक्तुं यया (धृष्टतया) व्यवसीयते Impersonal form in the Present tense 3rd person singular of सो with वि and अव. उदितम् आत्मनो गौरवं येन सः उदितात्मगौरवः. गुरुः तव एषः आगम एव नः धृष्टतां तनोति. Although you have no desires, your advent must have an object. Hence the propriety of my query.

इति ब्रुवन्तं तमुवाच स व्रती
न वाच्यमित्थं पुरुषोत्तम त्वया ।
त्वमेव साक्षात्करणीय इत्यतः
किमस्ति कार्यं गुरु योगिनामपि ॥ ३१ ॥

31. To Him who thus spoke, the hermit said, "You, Supreme person, you ought not to speak like this. Is there a greater duty even for Yogins than that you yourself ought to be witnessed ?

इति ब्रुवन्तं. इति 'Thus' referring to his speech contained in verses 26 to 30 ब्रुवन्तं Accusative singular of the Present participial form of ब्रू (Parasmaipada). तं Hari. सः व्रती (व्रतमस्यास्तीति) That sage. उवाच Perfect 3rd person singular of ब्रू, said. पुरुषेषु उत्तम पुरुषोत्तम. This cannot be dissolved as पुरुषाणामुत्तम since a compound is prohibited between a word ending in निर्धारणषष्ठी and a succeeding word. Vide Pāṇini :—न निर्धारणे. त्वया इत्थं न वाच्यं (वक्तुं योग्यं)

You must not say like this, for your sight is itself the greatest object one can have. योगिनामपि त्वमेव साक्षात्करणीयः इत्यतः (अन्यत् understood) गुरु कार्यं किमस्ति.

उदीर्णरागप्रतिरोधकं जनै-
रभीक्ष्णमक्षुण्णतयातिदुर्गमम् ।
उपेयुषो मोक्षपथं मनस्विन-
स्त्वमग्रभूमिर्निरपायसंश्रया ॥ ३२ ॥

32. For a brave man going along the road of salvation which is subject to obstruction from the powerful love of pleasures and extremely difficult to pass through on account of its being quite an untrodden ground for men, you are the ultimate goal whose security is everlasting.

उदीर्णराग (हे पुरुषोत्तम) मोक्ष एव पन्थाः मोक्षपथः. पथिन् at the end of a compound becomes पथ. Vide Pāṇini :—ऋक्पूरब्धूःपथामानक्षे. तं मोक्षपथं. उपेयुषः Genitive singular of उपेयिवस् masculine of the Perfect participial form of इ with उप specially formed by the rule of Pāṇini :—उपेयिवाननाश्वाननूचानश्च. प्रशस्तं मनः अस्यास्तीति मनस्वी = मनस् + विनि. Vide Pāṇini :—अस्मायामेधास्रजो विनिः. तस्य मनस्विनः. त्वं, अग्रं च सा भूमिश्च अग्रभूमिः. The goal to be reached. Vide Viśva :—अग्रमालम्बने प्राप्ये. Becoming one with god is the only salvation expounded by scriptures. How is the road of मोक्ष ?

उदीर्णः राग एव प्रतिरोधकः यस्मिन् तं उदीर्णरागप्रतिरोधकं. राग or attachment to worldly pleasures acts the role of a highway robber in that road. उदीर्ण = उत् + ऋ + त. Hence it is also जनैः अभीक्ष्णं अक्षुण्णतया अतिदुर्गमं. क्षुण्ण = क्षुद् + त. दुःखेन गन्तुं शक्य. दुर्गम. Vide Pānini :—ईषद्दुःसुषु कृच्छ्राकृच्छ्रार्थेषु खल्. It is extremely difficult to pass through by reason of its being an untrodden ground. Of *course it is only one in a million* that will be able to walk along this path. Vide Upanishad :—कश्चिद्धीरः प्रत्यगात्मानमैक्षत्. What sort of अपभूमि is Hari? निरपायः संश्रयः यस्याः सा निरपायसंश्रया A reaching of which is free from the danger of slipping. Once a man attains salvation, he never again comes back to suffer the miseries of Samsāra. So says the scripture—न स पुनरावर्तते This verse suggests to the reader's mind the picture of a brave traveller along an untrodden road in the woods full of robbers, who reaches safely his destination which is free from dangers

> उदासितारं निगृहीतमानसै-
> र्गृहीतमध्यात्मदृशा कथचन ।
> बहिर्विकारं प्रकृतेः पृथग्विदुः
> पुरातनं त्वां पुरुषं पुराविदः ॥ ३२ ॥

33. The seers of old recognize you as the Primitive Person—detached, visualised with

difficulty by the metaphysical eye by persons who have controlled their minds, immutable and separate from Matter.

उदासितारं. पुरा (पूर्वकाले) विदन्तीति पुराविदः. Seers of old, Kapila and others. त्वां, पुरा भवं पुरातनं. Vide Pāṇini :—सायंचिरंप्राह्णेप्रगेऽव्ययेभ्यष्ट्युट्युलौ तुट् च. पुरुषं As the Primitive person. विदुः, Present tense, 3rd person plural of विद् to know, 2nd conjugation, Parasmaipada. Conjugate :—वेत्ति वित्तः विदन्ति, वेत्सि वित्थः वित्थ, वेद्मि विद्वः विद्मः. Throughout there are also alternative forms as follows :—वेद विदतुः विदुः, वेत्थ विदथुः विद, वेद विद्व विद्म. Vide Pāṇini :—विदो लटो वा. What sort of person do they understand you to be ? उदासितारं Accusative singular of the Active participle of आस् with उद् formed by the addition of तृच्. The Purusha stands aloof and indifferent when प्रकृति or matter operates. You are merely a witness. Vide Upanishad :—साक्षी चेता केवलो निर्गुणश्च. Further, how are you ? मन एव मानसं = मनस् + अण्. Vide Pāṇini :—प्रज्ञादिभ्यश्च. निगृहीतं मानसं यैस्तैः निगृहीतमानसैः By those who have controlled their minds—Yogins. आत्मनि (अधि) इति अध्यात्मम् Avyayībhāva in the locative significance, अधि + आत्मन् + टच्. An Avyayībhāva ending in अन् takes टच् i.e., its final न् drops. Vide Pāṇini :—अनश्च. अध्यात्मं च सा दृक् च तया अध्यात्मदृशा By the eye directed inward. कथंचन. Indeclinable meaning 'with difficulty.' The visualisation of God is no easy matter. गृहीतं

Past passive participle of ग्रह्. Further how is God? विकारेभ्यो बहिः बहिर्विकारं Beyond the pale of Vikāras or changes. This is also an अव्ययीभाव compound laid down by Pāṇini:— अपपरिबहिरञ्चवः पञ्चम्या. Further he is प्रकृतेः पृथक् separate from प्रकृति or matter. Vide Sāṅkhya Kārikā—मूलप्रकृतिरविकृतिर्महदाद्याः प्रकृतिविकृतयः सप्त। षोडशकस्तु विकारो न प्रकृतिर्न विकृतिः पुरुषः ॥ मूलप्रकृति is primordial matter. Its modifications are 7 Vikṛtis and 16 Vikāras. But Purusha is distinct from matter and its modifications.

निवेशयामासिथ हेलयोद्धृतं
फणाभृतां छादनमेकमोकसः ।
जगत्त्रयैकस्थपतिस्त्वमुच्चकै-
रहीश्वरस्तम्भशिरस्सु भूतलम् ॥ ३४ ॥

34. The sole architect of the three worlds that you are, you placed on the tall pillar-like heads of the lord of serpents, the Earth, lifted up with ease—the Earth which is the one cover for the abode of serpents—(the Nether-world).

निवेशयामासिथ In the previous verse the Nirguṇa character of God has been described. In the present verse his Saguṇa character is described, which is of practical consequence for the purpose at hand. त्रयः अवयवाः अस्य समुदायस्येति त्रयं. Vide Pāṇini:—

द्वित्रिभ्यां तयस्यायज्वा. जगतां त्रयं जगत्त्रयं, तस्य एकः स्थपतिः जगत्त्रयैकस्थपतिः त्वं You, the sole architect of the three worlds. हेलया उद्धृतं भूतलं The Earth lifted up with ease. How is the Earth? फणाः बिभर्तीति फणाभृतः तेषां फणाभृतां, ओकसः Genitive singular of ओकस् derived from the root उच् by the addition of the suffix असुन्. एक छादनं The one cover for the Pātāla, the abode of serpents. The lifting of the Earth refers to the feat of Vishnu in the Varāhāvatāra. निवेशयामासिथ 'You placed,' Perfect 2nd person singular of विश् with नि. Where did you place the Earth? क्वचके: Indeclinable used adjectively. अहीनाम् ईश्वरः अहीश्वरः Ādiśesha. स्तम्भा इव शिरांसि स्तम्भशिरांसि, अहीश्वरस्य स्तम्भशिरांसि तेषु अहीश्वरस्तम्भशिरस्सु On the lofty pillar-like heads of Ādiśesha. Tradition has it that Ādiśesha, the lord of serpents, has a thousand hoods by means of which he bears the Earth.

अनन्यगुर्वास्तव केन केवलः
पुराणमूर्तेर्महिमावगम्यते ।
मनुष्यजन्मापि सुरासुरान्गुणै-
र्भवान्भवच्छेदकरैः करोत्यधः ॥ ३५ ॥

35. By whom is understood the full glory of your most exalted ancient form? Even in the human form you vanquish the Devas and Asuras by your virtues destructive of the worldly bondage.

अनन्यगुर्वास्तव. न विद्यते अन्या गुरुः यस्यास्तस्याः अनन्यगुर्वाः adjectival to मूर्तेः. गुरुः is also used in the feminine like गुर्वी. Words denoting quality and ending in उ take ङीष् optionally to denote the feminine gender. Vide Pāṇini:—वोतो गुणवचनात्. अनन्यगुरु has to be declined like धेनु Apparently Mallinātha had before him the reading अनन्यगुर्व्याः, and he seems to have corrected it. अनन्यगुर्व्याः is incorrect. Is the feminine suffix ङीष् to intervene at the stage of Vigraha or after Samāsa? If the Vigraha itself is न विद्यते अन्या गुर्वी यस्याः, then the form will be अनन्यगुर्वीकायाः; for, कप् is enjoined after Bahuvrīhi compounds ending in नदी or ऋ. गुर्वी being नदी by the rule यू स्त्र्याख्यौ नदी, the Bahuvrīhi will take कप् by the rule नद्यृतश्च. If the Vigraha contains गुरु without ङीष्, even then after the Samāsa ङीष् will not come, because वोतो गुणवचनात् applies only when the word denoting quality is used in its own significance, and not as subservient to anything else. अनुपसर्जनाधिकारात्. Or, the absence of कप् is to be justified by the rule सञ्ज्ञापूर्वको विधिरनित्यः. नदी being a सञ्ज्ञा, the कप् which is dependent on it is not compulsory. All this discussion proceeds on the basis that the reading is अनन्यगुर्व्याः. तव Your. पुराणी च सा मूर्तिश्च तस्याः पुराणमूर्तेः केवलः here used in the sense of 'entire.' Vide Viśva—केवलः कृत्स्न एकः स्यात्केवलश्चावधारणे. महतो भावः महिमा = महत् + इमनिच् which is enjoined optionally in the भावार्थ after पृथ्वादिगण in which महत् is included. Vide Pāṇini :—पृथ्वादिभ्य

इमनिज्वा. The final अन् drops by the rule टे:. A few other examples may be noted:—प्रथिमा पटिमा म्रदिमा द्रढिमा etc. केन अवगम्यते? By whom is the majesty of your ancient form conceived? For, even the glory of your human form is inconceivable. This reason is given in the second half of the verse. मनुष्यात् जन्म यस्य स मनुष्यजन्मा an instance of व्यधिकरणबहुव्रीहि which is permissible only in exceptional cases. In fact when a Bahuvrīhi ends in जन्म and the like words, it has necessarily to be व्यधिकरण as observed by Vāmana—अवर्ज्यो हि बहुव्रीहिर्व्यधिकरणो जन्माद्युत्तरपदः. अपि Even though you are born as man. भवात्. भवस्य छेदः, तं कुर्वन्तीति तैः भवच्छेदकरैः. गुणैः By your qualities destructive of Saṁsāra. सुराश्च असुराश्च सुरासुराः A Dvandva compound of words denoting persons or animals who inherently hate each other will take the form of a समाहार i.e. the compound will take the neuter gender and singular number. Vide Pāṇini:—येषां च विरोधः शाश्वतिकः. Example:—अहिनकुलं गोव्याघ्रं काकोलूकं Applying the rule to the present case, should we not expect सुरासुरं? No, because the enmity between Devas and Asuras is not permanent. They are seen to have been friends at the churning of the milky Ocean and on similar occasions. तान् सुरासुरान्. अधः करोति. भवत् though meaning 'you' is nevertheless other than युष्मद् and अस्मद्. Hence the 3rd person in करोति by the rule शेषे प्रथमः.

लघूकरिष्यन्नतिभारभङ्गुरा-
ममूं किल त्वं त्रिदिवादवातरः ।
उदूढलोकत्रितयेन सांप्रतं
गुरुर्धरित्री क्रियतेतरां त्वया ॥ ३६ ॥

36 You descended from the heaven, so is the reputе, for lightening this Earth which is groaning under the heavy pressure of weight But now the Earth is made much more heavy by (the presence of) you who bear the three worlds

लघूकरिष्यन् त्वं, अतिशयित भार अतिभार, तेन भङ्गुरां अतिभारभङ्गुरां भङ्गुर = भञ्ज + घुरच Vide Panini —भञ्जभासमिदो घुरच् अमू (धरित्रीं) अलघु लघु सम्पद्यमानां करिष्यन् लघूकरिष्यन् The suffix च्वि comes between लघु and कृ in the meaning of अभूततद्भाव Vide Pānini —कृभ्वस्तियोगे सम्पद्यकर्तरि च्वि When च्वि follows, the preceding vowel is lengthened Vide Panini —च्वौ च करिष्यन् Future participle of कृ Vide Panini लृट् सद्वा With a view to lightening the burden of the Earth किल Is it not? तृतीया द्यौ (लोक) त्रिदिव = त्रि + दिव् + क (घञर्थे कविधान) त्रि in the Vigrahavakya means तृतीया Vide Mallinātha - वृत्तिविषये सङ्ख्याशब्दस्य पूरणार्थत्व त्रिभागादिवत् तस्मात् त्रिदिवात् From the Svargaloka Vide Amara —स्वरव्यय स्वर्गनाक त्रिदिवत्रिदशालया अवातर Imperfect 2nd person singular of तॄ with अव to descend साम्प्रत Indeclinable meaning at present. उदूढ लोकानां त्रितयं येन तेन उदूढलोकत्रितयेन

त्वया धरित्री गुरुः. The feminine ङीष् is only optional. Vide Pāṇini :—वोतो गुणवचनात्. गुरु means weighty or entitled to respect. अतिशयेन क्रियते क्रियतेतराम्. The तरप् and आमु are respectively laid down by तिङ्श्च and किमेत्तिङव्ययघादाम्वद्रव्यप्रकर्षे. With the object of lightening the weight, you have increased it. Hence the figure of speech is विरोधाभास.

निजौजसोज्जासयितुं जगद्द्रुहा-
मुपाजिहीथा न महीतलं यदि ।
समाहितैरप्यनिरूपितस्ततः
पदं दृशः स्याः कथमीश मादृशाम् ॥ ३७ ॥

37. O Lord, had you not come upon the Earth to root out the enemies of the world by your own valour, how then would you become the object of vision of people like me—you who are unknowable even for men in meditation?

निजौजसो. हे ईश, निजं ओजः तेन निजौजसा. जगद्भ्यो द्रुह्यन्तीति जगद्द्रुहः = जगत् + द्रुह् + क्विप् according to Pāṇini—सत्सूद्विषद्रुहदुहयुजविदभिदच्छिदजिनीराजामुपसर्गेऽपि क्विप्. तेषां जगद्द्रुहां. उज्जासयितुं Infinitive of purpose of जसु हिंसायां, 10th conjugation with उद्, to crush the enemies of the world. The object governed by the root जस् takes the Genitive in the Accusative significance. Vide Paṇini :—जासिनिप्रहणनाटक्राथपिषां हिंसायाम्. महीतलं न उपाजिहीथाः यदि. उपाजिहीथाः Imperfect 2nd person singular

to ओ हाङ् गतौ 3rd conjugation, Ātmanepada with उप. If you had not come down the Earth. ततः Then. समाहित. The suffix क्त is here used in the Active significance. After Intransitive roots क्त is added in the Active significance. The root धा with सं and आ which generally means to answer or solve or reconcile is transitive, but here since the object is not intended to be conveyed, it is to be treated as intransitive. Hence the use of क्त is correct. Or समाहित may be taken to mean समाहितचित्त just like विमक्ता भ्रातरः which stands for विभक्तधना भ्रातरः. तैः समाहितचित्तैः. अपि अनिरूपितः—न निरूपितः Past passive participle of रूप् with नि to see. दृष्टं understood. अहमिव पश्यति (ज्ञानविषयो भवति) इति मादृक्—मत्+दृश्+क्विन्. Vide Pāṇini:—त्यदादिषु दृशोऽनालोचने कञ्च, दृक्दृशवतुषु and दृक्षे चेति वक्तव्यम्. Examples:—मादृक् मादृश मादृक्ष, त्वादृक् त्वादृश त्वादृक्ष, तादृक् तादृश तादृक्ष and so on. मादृशां Genitive plural of मादृक् to ordinary people like me. दृशः पदं कथं स्याः How will you become an object of our vision? स्याः Potential 2nd person singular of अस् to be, 2nd conjugation Parasmaipada. मादृशां is used as a mark of humility. Hence your sight itself is the motive for my arrival.

उपप्लुतं पातुमदो मदोद्धतै-
स्त्वमेव विश्वंभर विश्वमीशिषे ।
ऋते रवेः क्षालयितुं क्षमेत कः
क्षपातमस्काण्डमलीमसं नभः ॥ ३८ ॥

38. O protector of the Universe, you alone are meet to protect this world which is devastated by persons puffed up with militant force. Barring the Sun, who else is competent to cleanse the sky which is rendered dirty by the thick of nocturnal darkness ?

उपप्लुतं पातु. विश्वं बिभर्तीति विश्वंभरः = विश्व + मुम् + भृ + खच्. खच् after भृ is enjoined by Pāṇini :—संज्ञायां भृतॄवृजिधारिसहितपिदमः, and मुम् after विश्व by the Sūtra :— अरुर्द्विषदजन्तस्य मुम्. तत्र संबुद्धिः हे विश्वम्भर an epithet of Vishṇu. मदेन उद्धता. तैः मदोद्धतैः By Kamsa and others. उपप्लुतं Troubled. अदः विश्वं This world, Accusative. पातुं to protect. त्वमेव ईशिषे Present tense 2nd person singular of ईश् to be able. The truth of the statement in the first half of the verse is substantiated by a contrary example तमसः काण्डाः तमस्काण्डाः The सत्व of Visarga before काण्ड is due to Pāṇini .—कस्कादिषु च. क्षपायाः तमस्काण्डाः तैः मलीमसं. मलीमस is a derivative of मल in मत्वर्थ prescribed by Pāṇini :—ज्योत्स्नातमिस्राशृङ्गिणोर्जस्विन्-ऊर्जस्वलगोमिन्मलिनमलीमसाः. (मत्वर्थे निपात्यन्ते). क्षपातमस्काण्डमलीमसं नभः क्षालयितुं रवेः ऋते. ऋते an Indeclinable meaning 'without' governs a noun in the ablative case. Vide Pāṇini :—अन्यारादितरर्तेदिक्छब्दाञ्चूत्तरपदाजाहियुक्ते, except the Sun. कः क्षमेत Potential 3rd person singular of क्षम्. Who will be able ? None. The figure of speech is प्रतिवस्तूपमा.

प्रवृत्त एव स्वयमुज्झितश्रमः
क्रमेण पेष्टु भुवनद्विषामसि ।
तथापि वाचालतया युनक्ति मां
मिथस्त्वदाभाषणलोलुपं मनः ॥ ४० ॥

40. Without feeling weary, you yourself have taken to crushing the enemies of the world in the course. However, my mind which is longing for a conversation with you in private, makes me loquacious

प्रवृत्त एव (त्वं) उज्झित श्रम येन सः उज्झितश्रमः (सन्) क्रमेण, भुवनानि द्विषन्तीति तेषां भुवनद्विषां पेष्टु The object of पिष् to crush or kill takes the Genitive in the Accusative significance Vide Pānini —जासिनिप्रहणनाटक्राथपिषां हिंसायाम् प्रवृत्त असि Without anybody to incite, you have yourself undertaken the destruction of the enemies of the people तथापि However. त्वया (सह) आभाषण, तस्मिन् लोलुप त्वदाभाषणलोलुप मन• My mind मां, वाचो बह्वय अस्य सन्तीति वाचाल Vide Pānini —आलजाटचौ बहुभाषिणि Vide Amara —स्यानल्पकस्तु वाचालो वाचाटो बहुगर्ह्यवाक् तस्य भाव वाचालता तया वाचालतया (सह), युनक्ति from युज् 7th conjugation.

तदिन्द्रसंदिष्टमुपेन्द्र यद्वचः
क्षणं मया विश्वजनीनमुच्यते ।
समस्तकार्येषु गतेन धुर्यता-
महिद्विषस्तद्भवता निशम्यताम् ॥ ४१ ॥

41. You junior brother of Indra, let the words containing the message of Indra and conducive of benefit to the world, which I shall presently tell, be heard by you who take the lead in all activities concerning Indra.

तदिन्द्र. इन्द्रं उपगतः उपेन्द्रः. तस्य संबुद्धिः उपेन्द्र. Since you are Indra's younger brother, you must certainly carry out the message of Indra which I am going to convey to you. इन्द्रेण संदिष्टं इन्द्रसंदिष्टं. विश्वस्मै जनाय हितं विश्वजनीनं = विश्वजन + ख. Vide Pāṇini :—आत्मन्विश्वजनभोगोत्तरपदात्खः. यत् वचः, क्षणे In a minute i.e. briefly. भवता उच्यते Passive of ब्रू. तत् वचः भवता, निशम्यतां Imperative mood Passive voice of शम् with [illegible] to hear. Be it heard by you. Why ? अहिं द्वेष्टीति तस्य अहिद्विषः. अहि is Vṛtra, and Indra is his slayer. समस्तकार्येषु धुरं वहतीति धुर्यः = धुर् + यत्. Vide Pāṇini :—धुरो यड्ढकौ. तस्य भावः धुर्यता तां धुर्यतां, गतेन adjectival to भवता. Because you bear the brunt in all matters connected with Indra.

अभूदभूमिः प्रतिपक्षजन्मनां
भियां तनूजस्तपनद्युतिर्दितेः ।
यमिन्द्रशब्दार्थनिषूदनं हरे-
हिरण्यपूर्वं कशिपुं प्रचक्षते ॥ ४२ ॥

42. There was the son of Diti, as valiant as the Sun, who was never a resting place for fears

resulting from foes, who rendered the name of Indra (one possessed of the mightiest prowess) a mere nullity and whom people call Hiraṇyakaśipu.

अभूदभूमिः. The previous birth of Śiśupāla as Hiraṇyakaśipu is dealt with in this verse. अभूत् Aorist 3rd person singular of भू. There was. दितेः तनुजः A son of Diti i.e. Asura. How was he ? प्रतिपक्षात् जन्म यासां ताः प्रतिपक्षजन्मानः, तासां प्रतिपक्षजन्मनां, Emanating from enemies. भियां अभूमिः A stranger to such fears. Further तपनस्य द्युतिरिव द्युतिः यस्य सः तपनद्युतिः Possessed of a valour like that of the Sun. What is his name ? हिरण्यपूर्वं कशिपुं हिरण्यकशिपुं, प्रचक्षते. Present tense 3rd person plural of चक्ष् with प्र. जनाः People, understood. People call him हिरण्यकशिपु. Here the word हिरण्य comes before the word कशिपु, not in the sense of हिरण्य before the sense of कशिपु. Strictly speking हिरण्य will only refer to its meaning and not to the word. Likewise also कशिपु. Hence critics find the passage faulty by reason of the दोष known as अवाच्यवचन. However, it has to be explained away thus. Though हिरण्य and कशिपु primarily denote only their respective meanings, they here denote the respective words by Lakshaṇā. An explanation in the same way is offered in usages like—देवपूर्वं गिरिं ते (Meghasandeśa I-42) धनुरुपपदमस्मै वेदमभ्यादिदेश (Kirātārjuniya 18-44). How is he whom people call Hiraṇyakaśipu ? हरेः इन्द्र इति शब्दः, तस्य अर्थः, तस्य

निषूदनः तं इन्द्रशब्दार्थनिषूदनं. इन्दतीति इन्द्रः derived from इदि परमैश्वर्ये. Indra is so-called, because he has the fullest Aiśvarya. When Hiraṇyakaśipu curtailed the powers of Indra, Indra ceased to be a true Indra. So Hiraṇyakaśipu has put an end to the significance of the word Indra as applied to Indra. Hence 'Indra' became a misnomer. In निषूदन, justification for षत्व is to be sought for outside Pāṇini. Or, include it in सुषामादि. Vide Govindarāja's commentary on रिपुनिषूदनः in Sarga, I-13 Bālakāṇḍa, Wālmīki Rāmāyaṇa.

समत्सरेणासुर इत्युपेयुषा
चिराय नाम्नः प्रथमाभिधेयताम् ।
भयस्य पूर्वावतरस्तरस्विना
मनस्सु येन द्युसदां न्यधीयत ॥ ४३ ॥

43. By whom the first awakening to the sense of fear was implanted in the minds of the denizens of heaven, he being scornful and for a long time the primary object of denotation for the name of Asura (Pillager) and being mighty.

समत्सरेणासुर. The whole of this verse is an adjectival clause qualifying Hiraṇyakaśipu in the previous verse. येन By whom. दिवि सीदन्तीति द्युसदः = द्यु+सद्+क्विप् by Pāṇini :—सत्सूद्विष etc. येषां द्युसदां मनस्सु

भयस्य भय = भी + अच्. Vide Vārtika :—भयादीनामुपसंख्यानम् under एरच्. पूर्वश्चासौ अवतरश्च पूर्वावतरः. अवतर = अव-तॄ + अप्. Roots ending in ऋ or उ take अप् in भावर्थे. Vide Pāṇini :—ऋदोरप्. अवतार is derived in करणार्थे or अधिकरणार्थे to denote संज्ञा according to Pāṇini :—अवे तॄस्त्रोर्घञ्. न्यधीयत Passive Imperfect 3rd person singular of धा with नि. धा becomes धी before य the passive suffix. Vide Pāṇini :—घुमास्थागापाजहातिसां हलि. In the Active voice the principal clause can be rendered as यः भयस्य पूर्वावतरं न्यदधात. How is he ? तरस्विना instrumental of तरस्विन् = तरस् + विनि. Nouns ending in अस् take विनि in मत्वर्थे. Vide Pāṇini :—अस्मायामेधास्रजो विनिः. Again he [illegible] मत्सरेण सह वर्तत इति तेन समत्सरेण ever intent on exploiting. Further how is he ? अस्यत इति असुरः One who overthrows. Vide Uṇādi sūtra—असेरुरन्. इति नाम्नः, प्रथमं अभिधेयं, तस्य भावः तां प्रथमाभिधेयतां. चिराय Indoolinable resembling a चतुर्थ्यन्त. उपेयुषा Instrumental singular of उपेयिवस्. For a long time he literally enjoyed the first and foremost significance of the name Asura. The first time Devas entertained fear for anybody was when they were worried by Hiraṇyakaśipu.

दिशामधीशांश्चतुरो यतः सुरा-
नपास्य तं रागहृताः सिषेविरे ।
अवापुरारभ्य ततश्चला इति
प्रवादमुच्चैरयशस्करं श्रियः ॥ ४५ ॥

44. Ever since the riches, being attracted by love, began to attend on him after abandoning the four Devas who are lords of the quarters, they (the riches) got the widespread infamous repute that they are fickle.

दिशामधीशान्. श्रियः यतः दिशामधीशान्. Indra, Yama, Varuṇa and Kubera. चतुरः Accusative of चतुर् Four. अपास्य Indeclinable past participle of अस् with अप. तं refers to Hiraṇyakaśipu. रागेण हृताः रागहृताः (सत्यः) Being won over by love, not by force. For Lakshmi favours the valiant. ततः (आरभ्य) अयशः करोतीति अयशस्करं = अयशस् + कृ + ट. Vide Pāṇini :—कृञो हेतुताच्छील्यानुलोम्येषु. सत्व is due to अतः कृकमिकंसकुम्भपात्रकुशाकर्णीष्वनव्ययस्य. चलन्तीति चलाः Fickle. इति उच्चैः प्रवादं अवापुः Perfect 3rd person plural of आप् with अव, Parasmaipada. Riches श्रियः (feminine) attained bad repute, when, leaving their previous lovers, they courted a new one.

पुराणि दुर्गाणि निशातमायुधं
बलानि शूराणि घनाश्च कञ्चुकाः ।
स्वरूपशोभैकफलानि नाकिनां
गणैर्यमाशङ्क्य तदादि चक्रिरे ॥ ४५ ॥

45. Out of whose fear, since then, cities were fortified, weapons sharpened, forces equipped with

valour, and armour thickened by the hosts of Devas, all of which had once served the mere purpose of imparting beauty by their presence.

पुराणि दुर्गाणि. यं आशङ्क्य, नाकः एषामस्तीति तेषां नाकिनां. गणैः, सः (कालः) आदिः यस्मिंस्तत्तथा सदादि स्वरूपशोभैव एकं फलं येषां तानि स्वरूपशोभैकफलानि. Formerly there were no such formidable foes. Hence fortification, equipment of arms, training of forces and replenishment of armour had merely served the purpose of royal insignia of the personal beauty of gods. But now they had really to be done vigilantly always. स्वरूपशोभैकफलानि qualifies all the four nouns—पुराणि, आयुधं, बलानि and वन्धुराः. When the adjective stands for nouns some of which are neuter in gender and others belong to other genders, the neuter gender will remain to the exclusion of others in the Ekaśesha number. Vide Pāṇini :—नपुंसकमनपुंसकेनैकवच्चास्यान्यतरस्याम् and its Vṛtti अक्लीबेन सहोक्तौ क्लीबं शिष्यते. तच्च वा एकवत्स्यात्, तल्लक्षण एव विशेषश्चेत्. शुक्लः पटः, शुक्ला शाटी, शुक्लं वस्त्रं, तदिदं शुक्लं, तानीमानि शुक्लानि. What all things were done by Devas? पुराणि दुर्गाणि चक्रिरे. Cities were fortified. दुःखेन गच्छन्त्यत्रेति दुर्गं = दुर् + गम् + ड. Vide Vārtika :—सुदुरोरधिकरणे. आयुधं The singular stands for the species. निशातं Past passive participle of शो with नि. Its alternative form is निशितं. Vide Pāṇini :—शाच्छोरन्यतरस्याम्. चक्रिरे will have to be transformed into चक्रे in this sentence

in order to suit the singular in आयुधम्. बलानि शराणि चक्रिरे. Armies were made specially powerful. कञ्चुकाः घनाः चक्रिरे. Thus the Devas were perpetually preparing for war, fearing an invasion from Hiranyakaśipu.

स संचरिष्णुर्भुवनान्तरेषु यां
यदृच्छयाशिश्रियदाश्रयः श्रियः ।
अकारि तस्यै मुकुटोपलस्खल-
त्करैस्त्रिसंध्यं त्रिदशैर्दिशे नमः ॥ ४६ ॥

46. Whichever direction he, the abode of sovereignty, occupied by accident while journeying in the other worlds, to that was offered salutation by gods with hands slipping over the gems on their crowns all the three times of the day.

स संचरिष्णुः. श्रियः आश्रयः सः Hiranyakaśipu who is the abode of Lakshmī. अन्यानि भुवनानि भुवनान्तराणि Other worlds i.e. worlds other than the one in which gods lived. The compound is to be explained on the principle of मयूरव्यंसकादयश्च. तेषु भुवनान्तरेषु or भुवनस्य अन्तरेषु. In several places in the middle of the world. संचरितुं शीलमस्य कर्तुः संचरिष्णुः — सं-चर् + इष्णुच्. Vide Pāṇini: — अलंकृञ्निराकृञ्प्रजनोत्पचोत्पतोन्मदरुच्यपत्रपवृतुवृधुसहचर इष्णुच्. (यत्) यदृच्छया Of his own free will. Vide Amara:—यदृच्छा स्वैरिता स्यात्. श्रि सेवां, अशिश्रियत् Aorist 3rd person singular of श्रि.

Vide Pāṇini :— णिश्रिद्रुस्रुभ्यः कर्तरि चङ्. Whichever direction he resorted to. तस्यै दिशे Dative is due to *juxtaposition with* नमस्. *Vide Pāṇini :—* नमःस्वस्तिस्वाहास्वधालंवषड्योगाच्च. नमः, अकारि Passive Aorist of कृ. Salutation wasoffeered to that direction. By whom ? त्रिदशैः तिस्रः दशाः येषां ते त्रिदशाः Gods, for they have only three stages—childhood, boyhood and youth, not the fourth one—old age. बाल्यकौमारयौवनाख्या तिस्रो दशाः. Or the three stages refer to जन्म, सत्ता and वृद्धि—birth, existence and growth, no decline. Or त्रिर्दश परिमाणमेषां त्रिदशाः = त्रि + दशन् + डच्. Vide Pāṇini :—बहुव्रीहौ संख्येये डजबहुगणात्. त्रयस्त्रिंशद्वै देवाः सोमपाः इति श्रुतेः. तैः त्रिदशैः *How* were the gods ? मुकुटानाम् उपलाः, तेषु स्खलन्तः कराः येषां तैः मुकुटोपलस्खलत्करैः. The Devas at once join the palms of their hands over their heads, and the palms therefore slip over the gems on their crests. When ? तिसृणां संध्यानां समाहारः त्रिसंध्यं an instance of समाहारद्विगु formed by the application of तद्धितार्थोत्तरपदसमाहारे च, द्विगुरेकवचनं and स नपुंसकम्. The Accusative of त्रिसंध्यं is त्रिसंध्यम्—accusative of time. Vide *Pāṇini :—*कालाध्वनोरत्यन्तसंयोगे. *संध्यायन्ति अस्यां, संधीयेते अहोरात्रौ* वास्यां संध्या. Daybreak, noon and sunset are the three seasons of Sandhyā in which people are required to offer worship to the Sun. Vide Amara :—प्राह्णापराह्णमध्याह्नास्त्रिसंध्यम्.

जटाच्छटाभिक्षपनेन बिभ्रता
नृसिंह सैंहीमतनुं तनुं त्वया ।

स मुग्धकान्तास्तनसङ्गभङ्गुरै-
रुरोविदारं प्रतिचस्करे नखैः ॥ ४७ ॥

47. O best of men, yourself bearing the huge form of a lion and consequently piercing the clouds with the luxuriant mane, he was slaughtered by you by tearing off his breast with nails which are too delicate for the contact of the breasts of lovely damsels.

सटाच्छटा. That the said Hiraṇyakaśipu was slain by Vishṇu in the Nṛsiṁhāvatāra is dealt with in this verse. हे नृसिंह मा सिंह इव तत्र संवृत्तिः. This also refers to the incarnation of Vishnu in the Nṛsimha form which consisted of a lion's body in the upper half and that of a man in the lower half. प्रतिचस्करे सः त्वया प्रतिचस्करे He was slain by you. Passive perfect 3rd person singular of कृ with प्रति to slay. The root कृ of the 6th conjugation takes the initial augment सुट् after उप and प्रति if it denotes हिंसा. Vide Pāṇini :—हिंसायां प्रतेश्च. In order to arrive at that meaning the compound may also be dissolved as मा मानां सिंह इव तत्र संवृत्ति. How were you ? बिभ्रत् इव विभ्रती ता मैदी तनुं भस्मीनि अनतुः ता अनतुं. तनुं बिभ्रत् Present participle of भृ to bear, 3rd conjugation Parasmaipada, adjectival to त्वया. अनतुं The feminine suffix ङीप् is only optional after adjectives ending in उ and denoting a quality. Vide Pāṇini :—वोतो

गुणवचनात्. तनु means small, अतनु Large. The second तनु means body. In consequence, how were you further? (अत एव) सटानां छटाः ताभिः भिन्ना घनाः येन तेन सटाच्छटाभिन्नघनेन. The cluster of your mane pierced the clouds. You took such a huge form as even to touch the clouds. How was he slain? उरो विदार्य उरोविदारं = वि-दृ + णमुल्. A root modifying another principal root takes णमुल् when it governs a noun denoting a स्वाङ्ग (in the accusative case) which is mutilated, crushed or otherwise subjected to trouble. Vide Pāṇini :—परिक्लिश्यमाने च. He was slain after tearing off the breast. By what means was his breast torn asunder? नखैः By the claws of Nṛsiṁha. How are the nails? मुग्धौ कान्तास्तमौ, तयोः सतेनापि भङ्गुरैः मुग्धकान्तास्तनसङ्गभङ्गुरैः. The idea is that your nails are no doubt tender, but when occasion requires it, they are effective like thunderbolt. भङ्गुर = भञ् + घुरच् tending to break or bend. Vide Pāṇini :—भञ्जभासमिदो घुरच्. It is strain that the hard chest of the demon was rent by your delicate nails. Your power indeed transcends all conception.

विनोदमिच्छन्नथ दर्पजन्मनो
रणेन कण्डूास्त्रिदशैः समं पुनः ।
स रावणो नाम निकामभीषणं
बभूव रक्षः क्षतरक्षणं दिवः ॥ ४८ ॥

48. Later on, again desirous of satisfying the itching sensation born of the pride of strength by giving battle to gods, he became a mighty frightful Rākshasa known as Rāvaṇa, endangering the safety of heaven.

विनोदमिच्छन्. Here Nārada relates the Hiraṇyakaśipu took another birth as Rāvaṇa among Rākshasas. अथ सः पुनः त्रिदशैः. समं Indeclinable meaning सह. रणेन, दर्पाज्जन्म यस्यास्तस्याः दर्पजन्मनः. कण्डूः विनोदमिच्छन् To satisfy the itching sensation of his arm due to overflowing strength. The crushing by Nṛsimha with his claws did not fully subdue his craving for fight. Hence he took another birth for that purpose. दिवः Genitive singular of दिव्. हतं रत्नं येन तत् हतरत्नं. दिवः and रत्नं are mutually expectant. Hence the compound हतरत्नं is to be justified on the principle सापेक्षत्वेऽपि गमकत्वात्समासः. Though रत्नं is correlated with दिवः, and as such the full सामर्थ्य or the complete co-ordination of ideas conveyed by the several component parts is not available, the compound is permissible, because रत्नं itself stands for दिवो रत्नं. In effect the compound means हतद्यु-रत्नं. The suggestion is that all the precious possessions of heaven were taken away by him. भीषयते इति भीषणं = भी + षुक् + ल्यु. भी becomes भीष् in causal. Vide Pāṇini:—भियो हेतुभये षुक्. अन in भीषणं comes by the rule

नन्दिग्रहिपचादिभ्यो ल्युणिन्यचः. भीष् being नन्द्यादि. निकामं भीषणं निकामभीषणं. भीषणं and क्षतरक्षणं are neuter, because they qualify रक्षः. रावण इति 'known as Rāvaṇa.' रक्षः बभूव. विश्रवसोऽपत्यं पुमान् रावणः = विश्रवस् (रवण) + अण्. Vide Pāṇini :—तस्यापत्यम्. When the apatya suffix अण् is added to विश्रवस् the latter optionally takes the form of विश्रवण or रवण Both विश्रवण and रवण included in the शिवादि list under शिवादिभ्योऽण्. See the following extract from Prauḍhamanoramā :—विश्रवणरवणशब्दौ पठ्येते । तौ विश्रवःशब्दस्यादेशौ प्रकृत्यन्तरे एव वा, वृत्तिविषये तत्समानार्थे । वैश्रवणः रावणः ।. The idea is that the phrase विश्रवसः अपत्यं can be used, but not विश्रवणस्य or रवणस्य. These can be used only in compound as वैश्रवण and रावण. Mallinātha refers to another etymology of the word रावण as the one adopted by Paurāṇikas viz., रावयतीति रावणः = रु + णिच् + ल्युट्, One who makes the world cry. Authority for the same is also cited from Uttarakāṇḍa :—यस्माल्लोकत्रयं चैतद्रावितं भयमागतम् । तस्मात्त्वं रावणो नाम नाम्ना वीरो भविष्यसि ॥ रक्षः + क्षतरक्षणं Visarga does not become जिह्वामूलीय in Sandhi. For, the rule कुप्वोः ≍क≍पौ च is overridden by the sūtra :—शर्परे विसर्जनीयः.

प्रभुर्बुभूषुर्भुवनत्रयस्य यः
शिरोऽतिरागाद्दशमं चिकर्तिषुः ।
अतर्कयद्विघ्नमिवेष्टसाहसः
प्रसादमिच्छासदृशं पिनाकिनः ॥ ४९ ॥

49. Who, being desirous of becoming the lord of the three worlds and of cutting off his tenth head in deep devotion, and being fond of adventure, imagined as an impediment the grace of Śiva which met his aspirations.

प्रभुर्बुभूषुः. Rāvaṇa's exploits are described by means of 18 ślokas beginning from this. In six verses from here the word यत् occurs, and hence all the six verses are adjectival to Rāvaṇa in the previous verse. This stanza refers to the story that Rāvaṇa did severe penance and offered his nine heads in fire in propitiation of Lord Śiva and was about to sacrifice his tenth head as well, when the Lord appeared and granted him the sovereignty of the three worlds. यः भुवनानां त्रयं तस्य भुवनत्रयस्य. प्रभुः भवितुमिच्छुः बुभूषुः = भू + सन् + उ. When अलं and other words denoting पर्याप्ति or competence are used, the nouns governed by them take the Dative case. Vide Pāṇini :— नमःस्वस्तिस्वाहास्वधालंवषड्योगाच्च and the Vārtika अलमिति पर्याप्त्यर्थग्रहणम्. Example :— दैत्येभ्यो हरिः अलं प्रभुः समर्थः शक्त इत्यादि. But when the words प्रभु, ग्रामणी and the like are used, the genitive case is also permissible. Vide Siddhānta Kaumudī:—प्रभ्वादियोगे षष्ठ्यपि साधुः 'तस्मै प्रभवति' 'स एषां ग्रामणीः' इति निर्देशात्। तेन 'प्रभुर्बुभूषुर्भुवनत्रयस्य' इति सिद्धम्। अतिरागात् Out of enthusiasm. His attempt to offer his last head was not due to despair owing to delay in the boon being granted. On the other hand he thought it

pleasure to sacrifice the remaining head also to please Śiva. He was so much his devotee and so much fond of adventure दशानां पूरणं दशम = दशन् + मट् + इट् Vide Pānini —तस्य पूरणे डट् and नान्तादसंख्यादेर्मट्. चिरं कर्तितु इच्छु चिकर्तिषुः = कृत् + सन् + उ. इच्छा साहस यस्य स. इच्छासाहस:. इच्छाया रसस्य इच्छासरसं. पिनाक is the name of Śiva's bow. पिनाक अस्यास्तीति पिनाकी तस्य पिनाकिन. प्रसादं विघ्नमिव, अतर्कयत् from तर्क् 10th conjugation Even the pleasure of Śiva was considered by Rāvana to be an obstacle to his penance

समुत्क्षिपन्यः पृथिवीभृतां वरं
वरप्रदानस्य चकार शूलिनः ।
त्रसत्तुषाराद्रिसुतससंभ्रम-
स्वयंग्रहाश्लेषसुखेन निष्क्रयम् ॥ ५० ॥

50 Who, lifting up the best of mountains, paid off the price of the boon granted by Śiva by offering him the pleasure of the sudden and voluntary embrace of the terrified daughter of the snow-clad mountain (Pārvatī)

समुत्क्षिपन्यः य, पृथिवीं बिभ्रतीति तेषां पृथिवीभृतां वरं Kailāsa समुत्क्षिपन् Present participle of क्षिप् with सम and उद् to lift. शूलिन वरप्रदानस्य For the granting of the boon by Śiva. निष्क्रयं चकार Discharged his obligation or repaid its price By what? तुषारस्य अद्रिः, तस्य

सुता तुषाराद्रिसुता, संभ्रमेण सह वर्तत इति ससंभ्रम', स्वयं ग्रहः स्वयंग्रह', असन्ती च सा तुषाराद्रिसुता च, तस्या ससंभ्रम स्वयंग्रह, तेन आश्लेष तेन सुखं तेन त्रसत्तुषाराद्रिसुताससंभ्रमस्वयंग्रहाश्लेषसुखेन When Ravana lifted the Kailasa, the mountain shook, and Pārvatī was terrified and out of fear embraced Śiva of her own accord in a hurry. The pleasure which Śiva derived therefrom was the price paid by Ravana for the boon which he got from Śiva. This illustrates the might and heroism of Ravana. ग्रह = ग्रह् + अप् Vide Panini —ग्रहवृदृनिश्चिगमश्च

> पुरीमवस्कन्द लुनीहि नन्दनं
> मुषाण रत्नानि हरामराङ्गनाः ।
> विगृह्य चक्रे नमुचिद्विषा बली
> य इत्थमस्वास्थ्यमहर्दिवं दिवः ॥ ५१ ॥

51 Who, mighty that he was, fighting with Indra, the foe of Namuchi, time and again invaded his city, devastated his garden, robbed him of his gems and took captive the celestial ladies and thus caused the unrest of heaven every day.

पुरीमवस्कन्द बलम् अस्यास्तीति बली य नमुचिद्विषा With Indra, the foe of Namuchi. विगृह्य Fighting. पुरीं अवस्कन्द पुरी refers to Amaravati, the capital of Indra. अवस्कन्द means आक्रमस्व because the अवस्कन्द which

gives the common characteristic of all the predicates mentioned in the first half of the verse is चक्रे which is in the Perfect. Though अवस्कन्द has taken the termination of the लोट् or Imperative, it is here used in the Perfect significance. The Imperative terminations हि and स्व are respectively added to the roots of the Parasmaipada and Ātmanepada in the significance of all tenses and moods and all numbers and persons when frequency or intensity is sought to be conveyed. Vide Pāṇini :—क्रियासमभिहारे लोट् लोटो हिस्वौ वा च तध्वमोः. The actual tense, mood, person and number in which the Imperative is used has to be found out only from the context in such a case. For that purpose a principal predicate which either repeats or conveys the idea of the root thus employed is used, and that goes by the name of अनुप्रयोग. Here अवस्कन्द, लुनीहि, लुपाण and हर are employed, and to clarify their senses, their common underlying idea is conveyed by the phrase :— अस्वास्थ्यं चक्रे 'caused the unrest.' Hence the said four verbs respectively mean अवचस्कन्द, लुलाव, लुलोप and जहार. पुरिमवस्कन्द Rāvaṇa raided Amarāvatī. नन्दनं लुनीहि. He devastated the Nandana garden of Indra. रत्नानि लुपाण. He seized Indra's gems or his precious possessions. अमराङ्गनाः हर. He carried the celestial *damsels as captives.* *इत्थं दिवः अस्वास्थ्यं चक्रे Thus he* caused the unrest of heaven. Here the use of predicates as if ending in the Imperative 2nd person

singular is laid down by Pānini —समुच्चयेऽन्यतरस्याम् rather than by क्रियासमभिहारे etc When several predicates are used to denote a combination of several actions, the roots thus used optionally take हि if Parasmaipada and स्व if Ātmanepada to denote any tense or mood, person or number Under this rule it is not necessary that the verbs should connote frequency or intensity as under the previous rule The first rule applies where there is a single root with the idea of frequency or intensity. The second rule applies where there are several roots with or without such an idea But in both cases the अनुप्रयोग should be used Where the first rule applies, the अनुप्रयोग will be in the form of a predicate derive from the root which is used with the Imperative ending Vide Panini —यथाविध्यनुप्रयोगः पूर्वस्मिन् Where the second rule applies, the अनुप्रयोग should be in the form of a predicate which denotes the common characteristic of the actions denoted by the several roots whose combination is intended. Vide Panini —समुच्चये सामान्यवचनस्य In the present verse, frequency or intensity cannot be intended. Because, if such were the case, the roots used in that sense will be reduplicated Vide Vartika —क्रियासमभिहारे द्वे वाच्ये Example —याहि याहीति याति He frequently goes अहनि च दिवा च अहर्दिवं, a Dvandva in the Locative sense specially mentioned in अचतुर—. In अहरहः and दर, हि drops, because [illegible] follows अ-

Vide Pāṇini :—अतो हेः. लुनीहि derived from लू to cut, 9th conjugation, Parasmaipada. The 9th conjugational sign ना becomes नी when followed by weak terminations beginning in a consonant. Vide Pāṇini :—ई हल्यघोः. लुनाण The 9th conjugational sign ना becomes आन when preceded by a consonant and followed by हि. Vide Pāṇini :—हलः श्नः शानज्झौ. This stanza is remarkable for the very many grammatical peculiarities it contains.

सलीलयातानि न भर्तुरभ्रमो-
र्न चित्रमुच्चैःश्रवसः पदक्रमम् ।
अनुद्रुतः संयति येन केवलं
बलस्य शत्रुः प्रशशंस शीघ्रताम् ॥ ५२ ॥

52. Pursued by whom in battle, the foe of Vala (Indra) appreciated neither the different kinds of graceful gait of Airāvata (his elephant) nor the wonderful placing of footsteps by Ucchaiśśravas (his horse), but only their speed.

सलीलयातानि. संयति In battle. येन अनुद्रुतः Pursued by whom. बलस्य शत्रुः The enemy of Vala i.e. Indra. अभ्रमुः The female elephant that is the consort of Airāvata, the elephant of Indra which guards the eastern extremity. तस्याः अभ्रमोः. भर्तुः Of the lord of Abhramu i.e. Airāvata. करिण्या सह वर्तते इति तत्पुरुषे

न्यातानि सलीलयातानि न प्रशशंस. Indra's horse is called उच्चैःश्रवस्. उच्चैः श्रवसी यस्य सः उच्चैःश्रवाः One possessed of tall ears. तस्य उच्चैःश्रवसः. चित्रं, पदानां क्रमः तं पदक्रमं The graceful gait of Airāvata and Ucchaiśśravas of different sorts did not elicit the admiration of Indra. तयोः शीघ्रतां केवलं प्रशशंस. He appreciated their speed from the clutches of Rāvaṇa.

अशक्नुवन् सोढुमधीरलोचनः
सहस्ररश्मेरिव यस्य दर्शनम् ।
प्रविश्य हेमाद्रिगुहागृहान्तरं
निनाय बिभ्यद्दिवसानि कौशिकः ॥ ५३ ॥

53. Indra, like the owl, with agitated eyes being unable to bear his sight as that of the Sun and entering the hollow of caves in the Meru, spent his days in panic.

अशक्नुवन्, Here Indra is compared to an owl. An owl fears the Sun. Indra fears Ravaṇa. An owl passes the day-time in the caves of a mountain. Indra too spends his days within the caves of Mount Meru. अधीरं लोचनं यस्य सः अधीरलोचनः. An owl is moving in fear. कौशिकः Indra as well as owl. Vide Amara:—महेन्द्रगुग्गुलूलूकव्यालग्राहिषु कौशिकः. सहस्र रश्मयो

यस्य तस्य सहस्ररश्मेः इव यस्य दर्शनं. The sight of Rāvaṇa resembles that of the Sun. सोढुं Infinitive of purpose of सह् to endure. अशक्नुवन् Present participle of शक् to be able, 5th conjugation, Parasmaipada + नञ् prefixed in compound. (सन्) हेममयः अद्रिः हेमाद्रिः the golden mountain—Mount Meru. तस्य गुहैव गृहं, तस्य अन्तरं हेमाद्रिगुहागृहान्तरं प्रविश्य. बिभ्यत् Present participle of भी 3rd conjugation, Parasmaipada in the masculine gender. Vide Pāṇini :—नाभ्यस्ताच्छतुः. Even within the cave, Indra was shaking with fear. दिवसानि निनाय. Vide Amara :—घस्रो दिनाहनी वा तु क्लीबे दिवसवासरौ. This verse is an example of शब्दशक्तिमूलध्वनि becoming वाच्यसिद्ध्यङ्ग.

बृहच्छिलानिष्ठुरकण्ठघट्टना-
विकीर्णलोलाग्निकणं सुरद्विषः ।
जगत्प्रभोरप्रसहिष्णु वैष्णवं
न चक्रमस्याक्रमताधिकंधरम् ॥ ५४ ॥

54. The discus of Vishṇu, the lord of the Universe, whose sparks of fire were shattered and shifted by rubbing against his huge neck, hard like rock, becoming powerless did not successfully operate on the neck of this ememy of gods.

बृहच्छिला. बृहती शिला, सेव निष्ठुरः कण्ठः, तस्मिन् घट्टने तस्मात् बृहच्छिलानिष्ठुरकण्ठघट्टनात् By dashing against Rāvaṇa's

meck which is as hard as rock. विकीर्णाः लोलाः अग्निकणाः यस्य तत् विकीर्णलोलाग्निकणं. The sparks of fire which Vishṇu chakra used to emit were shattered and thrown away. ((अत एव consequently.) प्रसोढुं शीलमस्य प्रसहिष्णु = प्र-सह् + इष्णुच्. Vide Pāṇini:—अलंकृञ्निराकृञ्प्रजनोत्पचोत्पतोन्मदरुच्यपत्रपवृतुवृधुसहचर इष्णुच्. प्रसहिष्णु न भवतीति अप्रसहिष्णु Powerless. विष्णोः इदं वैष्णवं चक्रं. The discus of Vishṇu. जगतः प्रभुः तस्य जगत्प्रभोः अस्य रावणस्य. कन्धरायाम् अधिकन्धरं an instance of Avyayibhāva compound in विभक्त्यर्थं. न अक्रमत Imperfect 3rd person singular of क्रम् to cross. The Parasmaipada root क्रम् takes the Ātmanepada terminations when it denotes free play, enthusiasm or progress. Vide Pāṇini:—वृत्तिसर्गतायनेषु क्रमः. वृत्तिः अप्रतिबन्धः, सर्गः उत्साहः, तायनं वृद्धिः. Examples in order:—ऋचि क्रमते बुद्धिः, अध्ययनाय क्रमते and क्रमन्तेऽस्मिन् शास्त्राणि. It is in the first of these senses that क्रम् is used there. Bhaṭṭoji Dikshita apparently had before him the reading अप्रभविष्णु in the place of अप्रसहिष्णु in this verse, and the same has been subjected to adverse comment as follows:—The suffix इष्णुच् in the sense of तच्छील, तद्धर्म and तत्साधुकारी will apply only to roots mentioned in the Sūtra अलंकृञ्. The suffix इष्णुच् after the root भू is permissible only in Vedas. Vide Pāṇini:—भुवश्च. Siddhānta Kaumudī छन्दसीत्येव. भविष्णुः। कथं तर्हि 'जगत्प्रभोरप्रभविष्णु वैष्णवम्' इति। निरङ्कुशाः कवयः। The use of भविष्णु in classic literature is a mere poetic license.

विभिन्नशङ्खः कलुषीभवन्मुहु-
मदेन दन्तीव मनुष्यधर्मणः ।
निरस्तगाम्भीर्यमपास्तपुष्पकं
प्रकम्पयामास न मानसं न सः ॥ ५५ ॥

55. Breaking open the Śaṅkha treasure, with a plethora of strength, he not infrequently caused the agitation of Kubera's heart which grew melancholy, lost its tranquillity and ceased to think of Pushpaka just as an elephant in rut breaking the conches would agitate the Mānasa lake which becomes miry, whose depth is defied and which is rendered destitute of its flowers.

विभिन्नशङ्खः. In this verse Rāvana is compared to an elephant in rut. The elephant agitates the Mānasa lake. Rāvana agitated the Mānasa or mind of Kubera. An elephant breaks Śaṅkhas or conches while playing riotously in the Mānasa lake. Rāvana also broke open the Śaṅkha Nidhi or treasure of Kubera. An elephant becomes riotous with rut. Rāvana was puffed up with strength. The elephant spoils the पुष्प or flowers in the Mānasa lake. Rāvana captured the पुष्पक chariot of Kubera. The depth of the Mānasa lake is never reckoned by the elephant. The mental stability of Kubera was disturbed by Rāvaṇa सः मदेन. मद means both pride of strength and rut. Vide Viśva :—मदो दर्पमदानयोः. दन्ती इव, विभिन्नः शङ्खः येन विभिन्नशङ्खः

शङ्ख is the name of one of the treasures of Kubera. Nidhis are supposed to be nine in number—महापद्मश्च पद्मश्च शङ्खो मकरकच्छपौ। मुकुन्दकुन्दनीलाश्च खर्वश्च निधयो नव ॥. शङ्ख also means a conch. Vide Viśva—शङ्खो निध्यन्तरे कम्बुललाटास्थिनखेषु च. मनुष्यस्येव धर्मः (स्मशुलत्वादि) यस्य सः मनुष्यधर्मा. धर्म at the end of a Bahuvrīhi compound and preceded by a single component of the compound takes अनिच् i e., it becomes धर्मन् Vide Pānini —धर्मादनिच्केवलात्. तस्य मनुष्यधर्मणः Kubera's. मन एव मानस मुहुः न न प्रकम्पयामास. The double negative affirms the positive. He actually shook the mind of Kubera मानस means both mind and the Mānasa lake The Mānasa lake is so-called because it was made by the mind of Brahman. Vide Viśva —मानस सरसि स्वान्ते. How is Manasa ? अकलुष कलुष उपयमान भवत् कलुषीभवत्. The mind of Kubera becomes melancholy. The Mānasa lake becomes muddy. Further how is Mānasa ? निरस्त गाम्भीर्यं यस्य तत् निरस्तगाम्भीर्यं Kubera's presence of mind was put an end to The depth of the lake was treated with scorn Further अपास्त पुष्पक यस्मात्तत् Kubera's mind was relieved of the thought of his Pushpaka, because it was taken away by Rāvana अपास्तानि पुष्पाणि यस्मात्तत् अपास्तपुष्पकं The suffix क is due to the Bahuvrīhi compound Vide Pānini —शेषाद्विभाषा. The lake was stripped of its lotuses The use of the double negative suggests the extraordinary courage of Kubera in other circumstances. The figure of speech is श्लेष

fore-arms plying slightly) and bedecked them with pearls in the form of mild drops of sweat.

स्पृशन्सशङ्कः. The Sun's turn comes now. अहः करोतीति अहस्करः – अहन् + कृ + ट. Vide Pāṇini:—दिवाविभा— and कस्कादिषु च. The maker of the day i.e., the Sun. अस्य वधूः अलचकार Bedecked Rāvaṇa's ladies like a decorator. How is the Sun ? शुचौ समये स्थितोऽपि Though passing through the summer season in the case of the Sun ; though remaining pure in conduct in the other case. शुचि means summer as well as pure. Vide Viśva:—शुचिः शुद्धेऽनुपहते शृङ्गाराषाढयोरपि । ग्रीष्मे हुतवहेऽपि स्यात्. समय means both season and conduct. Vide Amara:—समयाः शपथाचारकालसिद्धान्तसंविदः. How does he touch the ladies for decoration ? असमग्रं पतन्तीति तैः असमग्रपातिभिः कराणाम् अग्रैः कराग्रैः. शङ्कया सह वर्तत इति सशङ्कः. स्पृशन्. He touches them with his rays which fall lightly. For, a full and hot blaze will irritate Rāvaṇa. कर means both a hand and a ray. The decorator out of fear touches the ladies without freely applying his hand. Vide Amara:—बलिहस्तांशवः कराः. घर्मा न भवन्तीति अघर्माः, घर्मस्य उदकं, तस्य बिन्दवः, अघर्माश्च ते घर्मोदबिन्दवश्च, त एव मौक्तिकानि तैः अघर्मघर्मोदकबिन्दुमौक्तिकैः With pearls in the form of the cool drops of sweat. Even in summer the Sun is mild. Since by the description of the Sun, the picture of a decorator is brought home to the reader's mind, the figure of speech is समासोक्ति.

कलासमग्रेण गृहानमुञ्चता
मनस्विनीरुत्कयितुं पटीयसा ।
विलासिनस्तस्य वितन्वता रतिं
न नर्मसाचिव्यमकारि नेन्दुना ॥ ५९ ॥

59. The role of an assistant in love to him was never omitted to be acted by the Moon remaining with the full disc (fully equipped in fine arts), never leaving his house, becoming particularly skilful in making angry ladies imbued with passion and increasing his pleasure while he was inclined to dally.

कलासमग्रेण. The Moon acted as an assistant in love to Rāvana. इन्दुना तस्य नर्मसाचिव्यं नाकारीति न. Assistance in sport was done by the Moon. The double negative affirms the positive. नर्मणि साचिव्यं नर्मसाचिव्यं अकारि Passive Aorist, 3rd person singular of कृ. How is Rāvana? विलसितुं शीलमस्येति विलासी = वि-लस्+घिनुण्. Vide Pāṇini:—वौ कषलसकत्थस्रम्भः. तस्य विलासिनः When he was addicted to the pleasures of love How is the Moon? कलाभिः समग्रेण कलासमग्रेण. He is always with his full rays. No question of increase or decrease of his digits. गृहान् न मुञ्चन् अमुञ्चन् तेन अमुञ्चता. He is always in the house of Rāvana, as a result of servitude or fear of punishment. मनस्विनीः Ladies possessed of anger in love--

रणेषु तस्य प्रहिताः प्रचेतसा
सरोषहुंकारपराङ्मुखीकृताः ।
प्रहर्तुरेवोरगराजरज्जवो
जवेन कण्ठं सभयाः प्रपेदिरे ॥ ५६ ॥

56. The serpent-kings serving as ropes sent by Varuṇa in battles, being repelled by his indignant Pish (हुम्) and struck with fear, hastily got back to the neck of the sender himself.

रणेषु तस्य. This deals with Varuṇa's panic. रणेषु प्रचेतसा By Varuṇa प्रहिताः Sent or discharged. उरगाणां राजानः उरगराजाः. राजन् at the end of a Tatpurusha compound becomes राज. Vide Pāṇini :—राजाहःसखिभ्यष्टच्. ते रज्जव इव उरगराजरज्जवः an example of उपमितसमास. Vide Pāṇini :—उपमितं व्याघ्रादिभिः सामान्याप्रयोगे. It means नागपाशाः. तस्य referring to Rāvaṇa. सरोषेण हुंकारेण पराङ्मुखीकृताः सरोषहुंकारपराङ्मुखीकृताः (सत्यः) अत एव भयेन सह वर्तन्त इति सभयाः (सत्यः) प्रहर्तुरेव कण्ठं The neck of the one who strikes i e. Varuṇa himself. जवेन प्रपेदिरे Perfect 3rd person plural of पद् with प्र. The weapon instead of striking Rāvaṇa hit back on Varuṇa himself.

परेतभर्तुर्महिषोऽमुना धनु-
र्विधातुमुत्खातविषाणमण्डलः ।
हृतेऽपि भारे महतस्त्रपाभरा-
दुवाह दुःखेन भृशानतं शिरः ॥ ५७ ॥

57. The buffalo of Yama (lord of the dead) with his ring of horns dug out by this Rāvaṇa for preparing his bow, though the weight (of horns) was removed, bore his head hanging down far low under a huge load of shame in misery.

परेतमर्तुः. This deals with Yama's pitiable plight. अमुना Instrumental singular of अदस् masculine referring to Rāvaṇa. धनुः विधातुं To make his bow. उत्खातं विषाणयोः मण्डलं यस्य सः उत्खातविषाणमण्डलः. परेतानां भर्ता Lord of the dead, तस्य परेतभर्तुः. महिषः Buffalo is the vehicle of Yama. भारे हृतोऽपि Although the load of horns was removed. भार = भृ (3rd conjn.) + घञ्. महतः त्रपायाः भरः = भृ (9th conjn.) + अप्. Vide Pāṇini:—ग्रहवृदृनिश्चिगमश्च. तस्मात् त्रपाभरात्. भृशं आनतं शिरः उवाह. Hung down his head in shame. उवाह Perfect 3rd person singular of वह्.

स्पृशन्सशङ्कः समये शुचावपि
स्थितः कराग्रैरसमग्रपातिभिः ।
अघर्मघर्मोदकबिन्दुमौक्तिकै-
रलंचकारास्य वधूरहस्करः ॥ ५८ ॥

58. The Sun, though passing through the summer tide, (though remaining pure in character) touched his (Rāvaṇa's) ladies with fear with the fringes of his beams falling slightly (with his

fore-arms plying slightly) and bedecked them with pearls in the form of mild drops of sweat.

स्पृशन्सशङ्कः. The Sun's turn comes now. अहः करोतीति अहस्करः = अहन्+कृ+ट. Vide Pāṇini:—दिवाविभा— and कस्कादिषु च. The maker of the day i.e., the Sun. अस्य वधूः अलञ्चकार Bedecked Rāvaṇa's ladies like a decorator. How is the Sun ? शुचौ समये स्थितोऽपि Though passing through the summer season in the case of the Sun ; though remaining pure in conduct in the other case. शुचि means summer as well as pure. Vide Viśva:—शुचिः शुद्धेऽनुपहते शृङ्गाराषाढयोरपि । ग्रीष्मे हुतवहेऽपि स्यात्. *समय means both season and conduct.* Vide Amara:—समयाः शपथाचारकालसिद्धान्तसंविदः. How does he touch the ladies for decoration ? असमग्रं पतन्तीति तैः असमग्रपातिभिः कराणाम् अग्रैः कराग्रैः. शङ्कया सह वर्तत इति सशङ्कः. स्पृशन्. He touches them with his rays which fall lightly. For, a full and hot blaze will irritate Rāvaṇa. कर means both a hand and a ray. The decorator out of fear touches the ladies without freely applying his hand. Vide Amara:—बलिहस्तांशवः कराः. घर्मा न भवन्तीति अघर्माः, घर्मस्य उदकं, तस्य बिन्दवः, अघर्माश्च ते घर्मोदकबिन्दवश्च, त एव मौक्तिकानि तैः अघर्मघर्मोदकबिन्दुमौक्तिकैः With pearls in the form of the cool drops of sweat. Even in summer the Sun is mild. Since by the description of the Sun, the picture of a decorator is brought home to the reader's mind, the figure of speech is समासोक्ति.

कलासमग्रेण गृहानमुञ्चता
मनस्विनीरुत्कयितुं पटीयसा ।
विलासिनस्तस्य वितन्वता रतिं
न नर्मसाचिव्यमकारि नेन्दुना ॥ ५९ ॥

59 The role of an assistant in love to him was never omitted to be acted by the Moon remaining with the full disc (fully equipped in fine arts), never leaving his house becoming particularly skilful in making angry ladies imbued with passion and increasing his pleasure while he was inclined to dally

कलासमग्रेण The Moon acted as an assistant in love to Ravana इन्दुना तस्य नर्मसाचिव्यं नाकारीति न. *Assistance in sport was done by the Moon* The double negative affirms the positive नर्मणि साचिव्य नर्मसाचिव्य अकारि Passive Aorist, 3rd person singular of कृ How is Ravana? विलसितुं शीलमस्येति विलासी—वि लस् + घिनुण् Vide Panini —वौ कषलसकत्थस्रम्भः तस्य विलासिन When he was addicted to the pleasures of love How is the Moon? कलाभि समग्रेण कलासमग्रेण He is always with his full rays. No question of increase or decrease of his digits गृहान् न मुञ्चन् अमुञ्चन् तेन अमुञ्चता He is always in the house of Ravana, as a result of servitude or fear of punishment. मनस्विनी Ladies possessed of anger in love-

निशान्त. Vāyu stood in the good graces of Rāvaṇa by pandering to his taste. प्रकम्पनेन इति अनुचकम्पिरे. The gods were pitied by Vāyu. अनुचकम्पिरे Passive perfect 3rd person plural of कम्प् with अनु to take pity upon. Why were they pitied? Because they were अपराधस्य अभावः अनपराधं, तस्मिन् बाधिता अनपराधबाधिताः Punished without guilt. Was Vāyu in a better position? Yes. तस्य प्रियेण He was beloved of Rāvaṇa. Why so? Because Rāvaṇa longingly casts his glance at the thighs of the ladies of his harem. ऊरुषु. लोलं चक्षुः यस्य तस्य लोलचक्षुषः. How does Vāyu assist Rāvaṇa in having a look at their thighs? निशान्ते नार्यः, तासां परिधानं, तस्य धूननं, तेन स्फुटं आगः यस्य तेन निशान्तनारीपरिधानधूननस्फुटागसा. He waves the lower garment of the ladies in Rāvaṇa's harem. Hence under ordinary circumstances Vāyu will be deemed to be guilty of high treason. But since he only adds to the pleasure of Rāvaṇa by behaving thus, he endears himself to Rāvaṇa. अपि shows the contrast between वायु and the other gods. The one is guilty of treason but is favoured by Rāvaṇa. The others are innocent, but are punished. निशान्त means home. Vide Amara :—निशान्तवस्त्यसदनभवनागारमन्दिरम् ।. परिधान The lower garment. Vide Amara :—अन्तरीयोपसंव्यानपरिधानान्यधोंऽशुके. धूनन = धूञ् (कंपने) + नुक् + णिच् + ल्युट्. In the causal धू takes नुगागम. Vide Vārtika:—धूञ्प्रीञोर्नुग्वक्तव्यः.

तिरस्कृतस्तस्य जनाभिभाविना
मुहुर्महिम्ना महसां महीयसाम् ।
बभार बाष्पैर्द्विगुणीकृतं तनु-
स्तनूनपाद्धूमवितानमाधिजैः ॥ ६२ ॥

62. Frequently spurned at by the power of his superior valour which outraged the people, the puny Agni bore a double column of smoke by reason of sighs due to anguish.

तिरस्कृतस्तस्य. Even Agni did not blaze in his presence. The fire merely fumed profusely with smoke. The columns of smoke were re-doubled by means of the sighs that Agni heaved. तस्य, जनान् अभिभवितुं शीलमस्य तेन जनाभिभाविना. अतिशयेन महतां महीयसां comparative degree of महतां. महसां, महतो भावः महिमा. Vide Pāṇini:—पृथ्वादिभ्य इमनिज्वा. तेन महिम्ना By the might of his valour which overpowered all men. मुहुः तिरस्कृतः Often treated with contempt. अत एव तनुः Emaciated. तनूं न पातयतीति तनूनपात् Fire, for it never makes its body hang down. In whatever way it is placed, it always blazes upward. आधिना जातैः आधिजैः. आधि means mental anguish, whereas व्याधि means physical illness. Vide Amara:—पुंस्याधिर्मानसी व्यथा. बाष्पैः Through heavy breaths. Vide Viśva:—बाष्पो नेत्रजलोष्मणोः. द्वौ गुणौ यस्य तत् द्विगुणं, अद्विगुणं द्विगुणं संपद्यमानं कृतं द्विगुणीकृतं. धूमवितानं बभार.

quarrels. उत्काः कर्तुं उत्कयितुं = उत्का + णिच् + तुमुन्. तत्करोति तदाचष्ट इति णिच्. अत्यन्तं पटुः पटीयान्. पटु पटीयस् पटिष्ठ तेन पटीयसा. The Moon is skilful in bringing round angry ladies and making them favourably inclined towards Rāvaṇa. तस्य रतिं वितन्वता Further, the Moon increases his pleasure in love. The love-assistant also will be likewise. He will be कलाभिः समग्र Well versed in fine arts. गृहाननुचर He will never leave the house of his master. He will be clever in bringing about union between his hero and his consorts, and he will improve in every possible way the pleasure of his master while the latter is addicted to sexual sport. For कला, vide Vaijayanti :—काले शिल्पे वितन्वतौ चन्द्रांशे कलने कला. For उत्क, vide Amara :—उत्क उन्मनाः.

विदग्धलीलोचितदन्तपत्रिका-
विधित्सया नूनमनेन मानिना ।
न जातु वैनायकमेकमुद्धृतं
विषाणमद्यापि पुनः प्ररोहति ॥ ६० ॥

60. The one tusk of Vināyaka which was verily uprooted once by this haughty person with a view to making ivory ear-ornaments suited to his ladies of lovely charm does not grow again down to this day.

विदग्धलीलोचित. Even Vināyaka was not spared by Rāvaṇa. मानः अस्यास्तीति मानी A haughty person. तेन मानिना. अनेन refers to Rāvaṇa. विदग्धा लीला यासां ताः विदग्धलीलाः, तासां उचिता दन्तपत्रिका, तस्या विधातुमिच्छया विदग्धलीलोचितदन्तपत्रिकाविधित्सया With a desire to make ivory ear-ornaments for damsels of skilful play. In the place of विदग्धलीलोचित, Mallinātha suggests a better reading विलासिनीविभ्रमदन्तपत्रिका. जातु Once upon a time. नूनं Surely. उद्धृतं Uprooted. विनायकस्य इदं वैनायकं. एकं विषाणं The fact that Lord Vināyaka has only one tusk is availed of by the poet in showing the valour of Rāvaṇa by exaggerating that the other tusk has beeen removed by Rāvaṇa. अद्यापि पुनः न प्ररोहति.

निशान्तनारीपरिधानधूनन-
स्फुटागसाप्यूरुषु लोलचक्षुषः ।
प्रियेण तस्यानपराधबाधिताः
प्रकम्पनेनानुचकम्पिरे सुराः ॥ ६१ ॥

61. The gods who were punished without guilt were pitied by Vāyu who committed a patent guilt by raising the clothes of the ladies of his (Rāvaṇa's) harem and nonetheless endeared himself to him (Rāvaṇa) who cast his wistful glances at their thighs.

quarrels. उत्का: कर्तुं उत्कयितुं = उत्का + णिच् + तुमुन्. तत्करोति तदाचष्ट इति णिच्. अत्यन्तं पटुः पटीयान्. पटु पटीयस् पटिष्ठ तेन पटीयसा. The Moon is skilful in bringing round angry ladies and making them favourably inclined towards Rāvaṇa. तस्य रतिं वितन्वता Further, the Moon increases his pleasure in love. The love-assistant also will be likewise. He will be कलासु समर्थ Well versed in fine arts. गृहाननुयन् He will never leave the house of his master. He will be clever in bringing about union between his hero and his consorts, and he will improve in every possible way the pleasure of his master while the latter is addicted to sexual sport. For कला, vide Vaijayantī :—काष्ठे शिल्पे वित्तवृद्धौ चन्द्रांशे कलने कला. For उत्क, vide Amara :—उत्क उन्मनाः.

विदग्धलीलोचितदन्तपत्रिका-
विधित्सया नूनमनेन मानिना ।
न जातु वैनायकमेकमुद्धृतं
विषाणमद्यापि पुनः प्ररोहति ॥ ६० ॥

60. The one tusk of Vināyaka which was verily uprooted once by this haughty person with a view to making ivory ear-ornaments suited to his ladies of lovely charm does not grow again down to this day.

कर्णाभ्यां सह वर्तन्त इति तैः सकर्णकैः Snakes have no ears separate from eyes. Now they began to exercise both. भुजङ्गस्य भाव. भुजङ्गता The state of being a serpent. भुजेन गच्छतीति भुजङ्गः = भुजं derived from भुजो कौटिल्ये + गम् + खच् (डित्). न भेजे Passive perfect of भज्. The state of serpents was given up by serpents. This suggests also the picture of a vile person becoming reformed out of fear of punishment. He abandons his fault of being double-tongued i.e., speaking as best it suits him, true or false. His vice of tale-bearing bits hard another man's life. Wicked persons generally walk in a curved path i.e, their conduct is never straight. But now they have begun to conduct themselves properly. They have also become सकर्णक governed by a leader कर्णयतीति कर्णकः One who hears everything—a governor. कर्णकेन सह वर्तन्त इति तैः सकर्णकैः. Since the description of serpents in the context suggests the picture of base persons mending their character, the figure of speech is समासोक्ति. The metaphorical description of a wicked tale-bearer as venomous serpent is common in Sankrit poetry. Vide the following śloka :—अहो खलभुजङ्गस्य विचित्रोऽयं वधक्रमः । अन्यस्य दशति श्रोत्रमन्यः प्राणैर्वियुज्यते ॥

दीपमातङ्गघटाविघट्टितैः
कटस्थलप्रोषितदानवारिभिः ।

परस्य मर्माविधमुज्झतां निजं
द्विजिह्वतादोषमजिह्मगामिभिः ।
तमिद्धमाराधयितुं सकर्णकैः
कुलैर्न भेजे फणिनां भुजङ्गता ॥ ६३ ॥

63. In order to please him, the glorious one, the state of serpents was abandoned by the hosts of serpents who gave up their fault of being double-tongued which injured the life of another, who walked straight and exercised their ears.

परस्य मर्माविधं इद्धं = इन्ध् + क्त (कर्तरि). तं refers to Rāvaṇa. आराधयितुं To please, Infinitive of purpose of राध् with आ. परस्य, मर्म विध्यतीति मर्माविध् तं मर्माविधं = मर्मन् + व्यध् + क्विप्. The final vowel in the first member of a compound is lengthened when its second part consists of the derivatives ending in क्विप् of नह् वृत् वृष् व्यध् रुच् सह् and तन्. Vide Pāṇini :—नहिवृतिवृषिव्यधिरुचिसहितनिषु क्वौ. निजं द्विजिह्वताख्यो दोषः तं द्विजिह्वतादोषं. द्वे जिह्वे यस्य सः द्विजिह्वः A serpent is so-called, because it has a double tongue or a tongue with a double tip. Serpents have got the innate vice of emitting poison by their sight or biting. That vice has been abandoned by them out of fear for Rāvaṇa. उरगता वर्जिता कुलैः How are the hosts of serpents. अजिह्मं गच्छन्ति ते अजिह्मगामिनः तैः अजिह्मगामिभिः. Snakes naturally run zigzag, but they began to run straight out of his fear. Further-

कर्णाभ्यां सह वर्तन्त इति तैः सकर्णैः Snakes have no ears separate from eyes. Now they began to exercise both. भुजगस्य भावः भुजगता The state of being a serpent. भुजेन गच्छतीति भुजगः = भुजं derived from भुजो कौटिल्ये + घञ् + खच् (डित्). न भेजे Passive perfect of भज्. The state of serpents was given up by serpents. This suggests also the picture of a vile person becoming reformed out of fear of punishment. He abandons his fault of being double-tongued i.e., speaking as best it suits him, true or false. His vice of tale-bearing hits hard another man's life. Wicked persons generally walk in a curved path i.e, their conduct is never straight. But now they have begun to conduct themselves properly. They have also become सकर्णक governed by a leader कर्णयति कर्णः One who hears everything—a governor. कर्णेन सह वर्तन्त इति तैः सकर्णैः. Since the description of serpents in the context suggests the picture of base persons mending their character, the figure of speech is समासोक्ति. The metaphorical description of a wicked tale-bearer as venomous serpent is common in Sankrit poetry Vide the following śloka :—अहो खलभुजङ्गस्य विचित्रोऽयं वधक्रमः । अन्यस्य दशति श्रोत्रमन्यः प्राणैर्वियुज्यते ॥

सदीयमातङ्गघटाविपाटितैः
कटस्थलप्रोषितदानवारिभिः ।

66. The rainy season along with the summer, the dewy season together with the autumn, and the frigid season combining with the charm of the spring—at all times all the seasons putting forth a profusion of flowers attained the status of domiciled householders in his city.

तपेन वर्षाः. अस्य पुरे ऋतवः सदा वास्तव्यकुटुम्बितां ययुः. अस्य refers to Rāvaṇa. Hence पुर refers to Laṅkā. ऋतवः All the six seasons. सदा Always, not in order or separately in their respective turns. The Ṛtus remained in his city always to avoid the displeasure of Rāvaṇa. वसन्तीति वास्तव्याः = वस् + तव्यत in the active significance. Vide Pāṇini :—वसेस्तव्यत्कर्तरि णिच्. वास्तव्याश्च ते कुटुम्बिनश्च, तेषां भावः तत्ता तां वास्तव्यकुटुम्बिताम्. The status of resident citizens or householders domiciled permanently. ययुः Perfect 3rd person plural of या to go or reach. How are the Ṛtus? प्रसूनानां क्लृप्तिं प्रसूनक्लृप्तिं. दधतः Plural of दधत् Present participle of धा to bear, 3rd conjugation, Parasmaipada in the masculine. सदा + ऋतवः = सदर्तवः. अ or आ together with ऋ or ॠ in Sandhi becomes अर्. Vide Pāṇini :—आद्गुणः. The seasons yielded a plentiful crop of flowers. Flowers of all seasons were found always. How can the Ṛtus be said to become कुटुम्बिन ? तपेन वर्षाः समेत्य. In the three pairs mentioned in the first half of the verse, care is taken by the poet to group two most conflicti.

together, and also to see that each of such pairs consists of a noun in the masculine and a noun in the feminine. तप means the Summer. It is masculine. With that वर्षाः feminine meaning the Winter is clubbed together. Likewise हिमागम The advent of snow i.e. the dewy season, masculine is clubbed together with शरत् Autumn, feminine. So also शिशिरः, the cold season, masculine, is huddled to वसन्तलक्ष्मी, the zenith of the Spring, feminine. शरदा हिमागमः समेत्य, वसन्तलक्ष्म्या शिशिरः समेत्य च. समेत्य Indeclinable Past participle of इ with सं to unite. It modifies the predicate ययुः. The figure of speech in this verse is सम्बन्धातिशयोक्ति inasmuch as the poet exaggerates that all the different seasons co-existed in Laṅkā.

अमानवं जातमजं कुले मनोः
प्रभाविनं भाविनमन्तमात्मनः ।
मुमोच जानन्नपि जानकीं न यः
सदाभिमानैकधना हि मानिनः ॥ ६७ ॥

67. Who, though knowing you as super-man and yet born in the race of Manu and as a powerful, future deathblow to himself, did not release the daughter of Janaka. Of course prestige is always the only wealth of those who have a sense of pride.

अमानवं. The said Rāvaṇa misbehaved towards you, and was ultimately killed by you. यः (भवन्तं) understood. जानन्नपि जानकीं न मुमोच. He did not leave off Sītā though he knew you. He knew you as what? अमानवं. मनोरयं मानवः = मनु + अण्. Vide Pāṇini :—तस्येदम्. It must not be dissolved as मनोरपत्यं. In that case the form will be मनुष्य or मानुष. Vide Pāṇini :—मनोर्जातावञ्यतौ षुक् च. न मानवः अमानवः Superhuman. Further you are अजः. न जातः अजः = न + जन् + ड. Vide Pāṇini :—अन्येष्वपि दृश्यते. (तथापि) मनोः कुले जातं. मनु was the first king of the solar race. Vide Raghuvaṁśa :—वैवस्वतो मनुर्नाम माननीयो मनीषिणाम् । आसीन्महीक्षितामाद्यः प्रणवश्छन्दसामिव ॥. The antithesis is between one not belonging to Manu and one belonging to the race of Manu, between one never born and one born. The idea is that you took your birth as Rāma in Manu's race and slew Rāvaṇa. Rāvaṇa knew you also as his own slayer. अभीक्ष्णं प्रभवतीति प्रभावी = प्र-भू + णिनि. Vide Pāṇini :—बहुलमाभीक्ष्ण्ये. All-mighty. भविष्यतीति भावी = भू + णिनि. Future participle. भावि is included in the गम्यादि group which takes णिनि in the future significance. Vide Pāṇini :—भविष्यति गम्यादयः. आत्मनः Of himself. अन्तं. अन्तं करोति अन्तः = अन्त + णिच् + अच्. Vide Vārtika :—प्रातिपदिकाद्धात्वर्थे बहुलमिष्ठवच्च which sanctions णिच्. अच् is added to it as one after पचादि. जानन् Present participle of ज्ञा, 9th conjugation, Parasmaipada. अपि Even though he knew the might of Rāma. जनकस्यापत्यं स्त्री जानकी = जनक + अण् + ङीप्

तां जानकीं न मुमोच Perfect 3rd person singular of मुच्. Why did he not leave her? For the sake of prestige. हि Because. मानः एषामस्तीति मानिनः Persons who have self-respect. सदा, अभिमानः एकं धनं येषां ते अभिमानैकधनाः. Since a particular fact is substantiated by a general statement, the figure of speech is अर्थान्तरन्यास.

स्मरत्यदो दाशरथिर्भवन्भवा-
नमुं वनान्ताद्वनितापहारिणम् ।
पयोधिमाबद्धचलज्जलाविलं
विलङ्घ्य लङ्कां निकषा हनिष्यति ॥ ६८ ॥

68. Do you remember this—as the son of Daśaratha, you crossed the Ocean divided by your bund and ruffled by the rolling waters; and in the vicinity of Laṅkā, you slew him who carried away your spouse from the woods ?

स्मरत्यदो. अदः भवान् स्मरति is to be treated as a question by the स्वर or intonation. Do you remember this ? The rest of the verse is a sentence, the meaning of which is the object of स्मरति. The 3rd person in स्मरति is because of the use of भवान्, though the meaning is 'You'. भवान् = भा + डवतु. Vide Uṇādi-sūtra:—भातेर्डवतु. अदः This, a pronoun put in apposition with the sentence covering the rest of the śloka Remember what ? अमुं हनिष्यति That you killed him

A subsidiary predicate in the significance of लङ् Imperfect i.e. अनद्यतनभूत past removed from to-day, will take the terminations of the 2nd Future if the principal predicate governing the same denotes remembrance or recognition. Vide Pāṇini :—अभिज्ञावचने लृट्. The sentence should not be amplified as हनिष्यतीति यत् अदः स्मरति. For, when यत् is used as a connecting link, the employment of लृट् will be prohibited by Pāṇini —न यदि. हनिष्यसि therefore here means अहन्. It should be noted that Imperfect itself is overruled by लृट्, and therefore it will be a mistake to use the लङ्. Where did you kill him ? लङ्कां निकषा. निकषा is an Indeclinable meaning 'near', and the noun governed by it will take the accusative case. Vide Pāṇini :—अभितःपरितःसमयानिकषाहाप्रतियोगेऽपि. What did you become for the purpsoe of killing him. दशसु दिक्षु (अप्रतिहतः) रथः यस्य सः दशरथः, तस्यापत्यं पुमान् दाशरथिः = दशरथ + इञ्. Vide Pāṇini :—अत इञ्. भवन् Present participle of भू. Vide Pāṇini :—धातुसंबन्धे प्रत्ययाः. Becoming the son of Daśaratha, you slew him. After doing what ? आबद्धः अत एव चलन्ति जलानि यस्य सः आबद्धचलज्जलः, अत एव आविलः तं आबद्धचलज्जलाविलं. The Ocean is rendered miry on account of the erection of the bund and the consequent currents of water. पयः धीयते अस्मिन्निति पयोधिः = पयस् + धा + कि. धा becomes धि when it governs an object used as Upapada and when the अधिकरण or a place or repository is intended to be conveyed. Vide Pāṇini —कर्मण्यधिकरणे च. विलङ्घ्य

After crossing the Ocean. What did Rāvaṇa do to merit death at your hands? दनस्य अन्तः तस्मात् वनान्तात् From the Daṇḍaka forest. वनितामपहृतवानिति तं वनितापहारिणं He stealthily took away your wife. भुवः refers to the killing of Rāvaṇa. भवान् स्मरति ?

> अथोपपत्तिं छलनापरोऽपरा-
> मवाप्य शैलूष इवैष भूमिकाम् ।
> तिरोहितात्मा शिशुपालसंज्ञया
> प्रतीयते संप्रति सोऽप्यसः परैः ॥ ६९ ॥

69. Then this hypocrite taking another form just like an actor taking another dress, concealing himself under the guise of Śiśupāla, though identical, is now taken by others to be a different one.

अथोपपत्तिं. This verse deals with the re-birth of Rāvaṇa as Śiśupāla. अथ After Rāvaṇa left his body as such. संप्रति At present. छलना परा यस्य सः छलनापरः. एषः Rāvaṇa. शैलूषः Actor. Vide Viśva :— शैलूषो नटबिल्वयोः. भूमिकामिव Like the guise of a character. Vide Viśva :— भूमिका रचनायां स्यात् [illegible]. अपराम् उपपत्तिं A different birth. असः, शिशुपाल इति [illegible] शिशुपालसंज्ञया. तिरोहितः आत्मा यस्य सः तिरोहितात्मा Whose person is hidden by the name of Śiśupāla i.e. who is masquerading as Śiśupāla. अपि Though he is the same Rāvaṇa. [illegible] परैः प्रतीयते—is

seen by others as a different one. An actor playing the part of different characters appears different at different times. Similarly Rāvaṇa now having taken a human body appears to be different. But he is the same. Note the sandhi :—एषः + भूमिका = एष भूमिका. एषः and सः drop their final visarga in Sandhi when followed by a consonant, provided the visarga is not preceded by क, and the said two words do not form part of a compound one of whose members is the negative particle न. Vide Pāṇini :— एतत्तदोः सुलोपोऽकोरनञ्समासे हलि. In असः + परैः the visarga after सः does not drop, because सः there forms part of a नञ्समास. प्रतीयते Passive present of इ with प्रति to know. Change the voice—परे तमन्यं प्रतियन्ति. तिरोहित = तिरस् + धा + क्त. Vide Pāṇini :—दधातेर्हिः.

स बाल आसीद्वपुषा चतुर्भुजो
मुखेन पूर्णेन्दुनिभस्त्रिलोचनः ।
युवा कराक्रान्तमहीभृदुच्चकै-
रसंशयं संप्रति तेजसा रविः ॥ ७० ॥

70. As a boy he was possessed of four hands in body, and in his face he resembled the Full Moon and had three eyes. And now as a youth, with the kings made to pay tribute, through his superior prowess he is no doubt the Sun extending his beams over mountains.

स बाल आसीत्. सः Śiśupāla. बालः (सन्) While a boy. वपुषा, चत्वारो भुजा. यस्य सः चतुर्भुजः Possessed of four hands in his body. The suggestion is that he is as powerful as the four-armed Lord Vishṇu. त् Imperfect 3rd person singular of अस्. Fur- r मुखेन, त्रीणि लोचनानि यस्य सः त्रिलोचनः In his face he l three eyes. Hence he resembled Lord Śiva. rther पूर्णश्चासौ इन्दुश्च पूर्णेन्दुः, तेन सदृशः पूर्णेन्दुनिभः. निभ mot be used separately. It will come only as e latter part of a compound. Vide Amara :— त्तरपदे स्वमी, निभसंकाशनीकाशप्रतीकाशोपमादयः. He resembles e Moon. संप्रति Now. युवा (सन्) Being a youth. ंशयं Undoubtedly. स्वकैः तेजसा रविः (अस्ति) sy valour he is the Sun. How? करैण आक्रान्ताः हीभृतः येन सः कराक्रान्तमहीभृत् Kings are obliged o pay tribute to him. The Sun also spreads over mountains with his rays. कर means both a ray and tribute, and महीभृत् both a king and a mountain. स्वकैः Indeclinable, adjectival to तेजसा. वपुषा A noun denoting a defective अङ्ग by reason of which a metamorphosis comes over the अङ्गिन्, takes the Instrumental case. Vide Pāṇini :—येनाङ्गविकारः. विकार or defect causing metamorphosis includes both a deficiency and an outgrowth. Hence the तृतीया in वपुषा. तेजसा. तेजस् is included in the प्रकृत्यादि group which takes the Instrumental when qualifying another noun. Vide Pāṇini :—प्रकृत्यादिभ्य उपसंख्यानम्. In the sentence वपुषा चतुर्भुजः there is ध्वनि. Also in मुखेन त्रिलोचनः.

In पूर्णेन्दुनिभः there is उपमा. In असंशयं तेजसा रविः there is उत्प्रेक्षा which is aided by श्लेष in करात्रान्तमहीभृत्. In this verse Śiśupāla is compared to the four gods, —Vishnu, Śiva, the Moon and the Sun. The idea is that he is therefore extraordinarily powerful. As regards the story of Śiśupāla having four hands and three eyes and their disappearance, see the following extract:—

शिशुपालः पुरा जातस्त्रिनेत्रश्च चतुर्भुजः ।
पितरौ चाथ तं दृष्ट्वा त्यक्तुं वै चक्रतुर्मतिम् ॥

उच्चचाराथ नभसि वागेवमशरीरिणी ।
नैष त्याज्यो महाराज श्रीमान् वीरो भविष्यति ॥

स चास्य प्रभवो भावी यं दृष्ट्वा निपतिष्यतः ।
बाहू नेत्रं च सहसा तद्दृष्ट्वा पान्यतामयम् ॥

स्वयं विधाता सुरदैत्यरक्षसा-
मनुग्रहावग्रहयोर्यदृच्छया ।
दशाननादीनभिराद्धदेवता-
वितीर्णवीर्यातिशयान् हसत्यसौ ॥ ७१ ॥

71. Himself dispensing favours and frowns of his own accord to Devas, Asuras and Rākshasas, he ridicules Rāvana and others who had their superior valour granted them by the gods that had been propitiated.

स्वयं विधाता. He even surpasses Rāvaṇa and others. यदृच्छया स्वयं According to his own free will, not out of powers conferred by any deity as Rāvaṇa. सुराश्च दैत्याश्च रक्षांसि च तेषां सुरदैत्यरक्षसां To Devas, Asuras and Rākshasas. अनुग्रहश्च अवग्रहश्च, तयोः अनुग्रहावग्रहयोः Favour and punishment. विधाता = वि-धा + तृच् (कर्तरि) Doer. असौ Śiśupāla. दशाननः आदिः येषां तान् दशाननादीन् Rāvaṇa and the rest. हसति Ridicules. How are Rāvana, and others? अभिराद्धाश्च ता देवताश्च, ताभिः वितीर्णः वीर्यस्य अतिशयः येषां तान् अभिराद्धदेवतावितीर्णवीर्यातिशयान्. Their superior valour is conferred by the grace of gods who were propitiated. But Śiśupāla is powerful by himself. वितीर्ण = वि-तॄ + क्त (कर्मणि). Other examples:—कॄ कीर्ण, जॄ जीर्ण, शॄ शीर्ण. Vide Pāṇini:—ऋत इद्धातोः and रदाभ्यां निष्ठातो नः पूर्वस्य च दः.

बलावलेपादधुनापि पूर्वव-
त्प्रबाध्यते तेन जगज्जिगीषुणा ।
सतीव योषित्प्रकृतिः सुनिश्चला
पुमांसमभ्येति भवान्तरेष्वपि ॥ ७२ ॥

72. Even now as before, through his haughtiness due to strength the world is sacked by him who is intent on aggrandisement. Steady inner nature, like a chaste wife, follows a man even in other births.

बलावलेपात्. जेतुमिच्छुः जिगीषुः desiderative active form of जि. तेन जिगीषुणा. तेन By Śiśupāla desirous of aggrandisement. पूर्वमिव पूर्ववत् अधुनापि जगत्, बलस्य अवलेपः तस्मात् बलावलेपात्. प्रकर्षेण बाध्यते प्रबाध्यते. As in his birth as Rāvaṇa, so in his birth as Śiśupāla, he teases the people. सती means पतिव्रता. इव Like a chaste wife. सुनिश्चला प्रकृतिः Deep-rooted character. अन्ये भवाः भवान्तराणि. Vide Pāṇini :—मयूरव्यंसकादयश्च. तेषु भवान्तरेषु. अपि In other births. पुमांसं अभ्येति Follows (reaches) a man. Vide Manu :—पतिं या नाभिचरति मनोवाक्कायसंयता । सा भर्तृलोकमाप्नोति सद्भिः साध्वीति चोच्यते ॥.

तदेनमुल्लङ्घितशासनं विधे-
र्विधेहि कीनाशनिकेतनातिथिम् ।
शुभेतराचारविपक्त्रिमापदो
निपातनीया हि सतामसाधवः ॥ ७३ ॥

73. So make this person who has transcended the will of Providence a guest to the abode of *Death*. *For, wicked men whose adversity ripens* by their own wicked acts ought to be destroyed by the virtuous.

तदेनमुल्लङ्घित. तद् Indeclinable meaning तस्मात् therefore. विधेः Genitive singular of विधि fate. उल्लङ्घितं शासनं येन सं उल्लङ्घितशासनं. Though विधेः and शासनं are mutually expectant, and the completeness of the idea in the compound will not be available

unless they are both read together, the compound is permissible on the principle सापेक्षत्वेऽपि गमकत्वात्समास, already explained . एन is an alternative form of एतं but can be used only in cases of अन्वादेश i.e , when a particular object is first mentioned in order to predicate something and the same is repeated for predicating another thing Vide Bhattoji under द्वितीयाटौस्स्वेन —किंचित्कार्यं विधातुमुपात्तस्य कार्यान्तरं विधातुं पुनरुपादानमन्वादेश एनं refers to Sisupala That he has transcended the dictates of gods has been already fully brought out in the sloka —स्वयं विधाता कीनाश Yama तस्य निकेतनं, तत्र अतिथिं कीनाशनिकेतनातिथिं विधेहि Imperative 2nd person singular of धा with वि to make धा becomes धे before हि and does not get reduplication though belonging to the 3rd conjugation Vide Panini —घ्वसोरेद्धावभ्यासलोपश्च Why should he be slain, and particularly by you ? शुभादितर , स चासौ आचारश्च, तेन विपक्त्रिमा आपदो येषां ते शुभेतराचार विपक्त्रिमापद विपाकेन निर्वृत्ता विपक्त्रिमा Roots which are mentioned in धातुपाठ with डु as इत् like डु पचष् पाके, डु कृञ् करणे डु यप बीजसन्ताने take त्रि in भावार्थे When त्रि is added to a root म will be further added when the meaning तेन निर्वृत्त is intended Vide Panini —ड्वितः क्त्रि and क्त्रेर्मम्नित्यं Hence पक्त्रिमम्, वप्त्रिमम् कृत्रिमम् and so on. असाधव निपात्नीया Wicked people must be killed Their death is brought about by their own misconduct. Hence the person who kills is only an instrument, not the principal cause सतां निपात्नीया It is also possible to

say राज्ञि: विपादनीया:. In juxtaposition with predicates ending in कृत्य terminations, the doer can be used either in the Instrumental or Genitive case. Vide Pāṇini :—कृत्यानां कर्तरि वा. विपादनीय is derived from the causal of पद् with वि by adding अनीयर् (Kṛtya suffix).

हृदयमरिवधोदयादुदूढ-
द्रढिम दधातु पुनः पुरन्दरस्य ।
घनपुलकपुलोमजाकुचाग्र-
द्रुतपरिरम्भनिपीडनक्षमत्वम् ॥ ७४ ॥

74. Let the breast of Indra resuming firmness due to the slaughter of his foe, again attain its fitness to be hugged in hasty embrace by the tips of Śachī's breasts thickly abounding in hair standing on their ends.

हृदयमरि. अरेः वधः तस्य उदयः तस्मात् अरिवधोदयात् — शत्रुनाशलाभात्. उदूढः द्रढिमा येन तत् उदूढद्रढिम. उदूढ = उद्-वह् + क्त. दृढस्य भावः द्रढिमा = दृढ + इमनिच्. Vide Pāṇini :—पृथ्वादिभ्य इमनिज्वा. दृढ becomes द्रढ by the rule :—र ऋतो हलादेर्लघोः. पुरः (Accusative plural) दारयतीति पुरंदरः = पुर् + मुम् + दृ + खच्. Vide Pāṇini :—पूःसर्वयोर्दारिसहोः and वाचंयमपुरंदरौ च. तस्य पुरंदरस्य Indra's. हृदयं Breast. पुनः Again. घनः पुलकः ययोस्तौ घनपुलकौ. पुलोम्नः आत्मजा पुलोमजा, तस्याः कुचौ, घनपुलकौ च तौ पुलोमजाकुचौ च, तयोः अग्रे, तयोः द्रुतः परिरम्भः, तस्मिन् निपीडनं, तस्य क्षमं, तस्य भावः तं घनपुलकपुलोमजाकुचाग्रद्रुतपरिरम्भनिपीडनक्षमत्वं. दधातु Imperative 3rd person.

singular of धा. Let Indra come back to prosperity and indulge in sport as before by the slaughter of Śiśupāla.

ओमित्युक्तवतोऽथ शार्ङ्गिण इति व्याहृत्य वाचं नभ-
स्तस्मिन्नुत्पतिते पुरः सुरमुनाविन्दोः श्रियं बिभ्रति ।
शत्रूणामनिशं विनाशपिशुनः क्रुद्धस्य चैद्यं प्रति
व्योम्नीव भ्रुकुटिच्छलेन वदने केतुश्चकारास्पदम् ॥७५॥

इति माघकृतौ शिशुपालवधे महाकाव्ये ▪ यङ्के
कृष्णनारदसंभाषणं नाम प्रथमः सर्गः ॥

75. 'Amen' did the Lord say when having spoken these words, the divine sage rose up in the sky, bearing the lustre of the Moon in front. Then as in the sky, so on the face of the Lord enraged at the lord of Chedis, there appeared under the pretext of the knitting of eyebrows the Comet which always indicated the destruction of foes.

ओमित्युक्तवतोऽथ. तस्मिन् सुरमुनौ इति वाचं व्याहृत्य नभः उत्पतिते, पुरः In front. इन्दोः श्रियं बिभ्रति (सति) Locative absolute. When the divine sage rose up in the sky after speaking thus and bore the lustre of the Moon in front. अथ On hearing the sage's words. ओम् an interjection denoting approval. Vide Viśva:—ओं प्रश्नेऽङ्गीकृतौ रोषे. इति उक्तवतः The Lord promised to do

the sage's word. शार्ङ्गिणः शार्ङ्गमस्यास्तीति शार्ङ्गी तस्य. How is the Lord ? चेदीनां राजा चैद्यः = चेदि + ञ्यङ्. When a word means both a ruler and a country, all Taddhita suffixes which are enjoined in the meaning of अपत्य or issue can be added to it also in the meaning of ruler. चेदि means both a ruler and the country. In the sense of issue the suffix ञ्यङ् will come by the rule :— वृद्धेत्कोसलाजादाञ्ञ्यङ्. When a word denoting a ruler and a country ends in इ, the suffix ञ्यङ् may be added in the sense of issue. Hence चैद्य. This can therefore be used to denote the ruler also according to the previous rule. तं प्रति क्रुद्धस्य The Lord was enraged at the lord of Chedis. वदने केतुः आस्पदं चकार. The Comet made its apperance on his face. How ? भ्रुकुटेः छलं तेन भ्रुकुटिच्छलेन Under the pretext of knitting of eyebrows. The poet says that what appeared is really a comet, but it took the name of भ्रुकुटि. Of course the poet means the reverse. भ्रुकुटि appeared like a comet. A comet generally indicates a disaster. The comet which took the form of the Lord's भ्रुकुटि always indicates the destruction of foes. शत्रूणाम् अनिशं विनाशपिशुनः. पिशुन literally tale-bearing, is ordinarily used to denote 'indicative of.' Where did this comet appear ? In the Lord's face which is like the sky. व्योमेव In the sky the ordinary comet appears. This comet appeared in the Lord's face. For the different meanings of केतु, see Amara:— केतुर्द्युतौ पताकायां ग्रहोत्पातारिलक्ष्मसु. पद following आ in a com-

pound takes the initial augment सुट् when it denotes a place for preserving one's own body Vide Panini — आपद प्रतिष्ठायाम् Vrtti—आश्रयापन्नाय स्थाने सुट् निपात्यते. Vyākhya—आश्रयापन्न शरीरसंरक्षण तदर्थं यत्स्थान तस्मिन् गम्यते इत्यर्थः। प्रतिष्ठायां किं। आ पदात् आपद

The poet observes in this Kavya the practice of mentioning श्रीशब्द in the closing stanza of every canto just as Bharavi mentions लक्ष्मी in the concluding stantza of every sarga in Kirātārjuniya The dominant Rasa in this Kavya is Vira (heroic) Raudra Rasa (frightful) can be used as its auxiliary, Krodha or anger is the Sthayi bhava of Raudra, and that is brought out in this śloka It is fully brought into play by the भ्रुकुटि which is an अनुभाव of रौद्र By श्रोम् is indicated the Lord s उत्साह which is the स्थायिभाव of वीररस In इन्दौ श्रिय बिभ्रति the figure of speech is निदर्शना In वक्त्रे व्योम्नीव the figure is उपमा In भ्रुकुटिच्छलेन केतु the figure of speech is अपह्नुति or सापह्नवोत्प्रेक्षा Dandin says that at the end of sargas, the metre must be changed That is why the metres in the last two verses differ from the principal metre in the sarga

सौरिनतिवित्ती॰ अन्यवृत्तैः सुसंधिभिः।
सर्वत्र भिन्नवृत्तान्तैरुपेतं लोकरञ्जकम् ॥

End of the First Canto

PROSODY

A ŚLOKA consists of four pādas or feet. For the purpose of scanning metres, eight Gaṇas are recognized in Sanskrit, each Gaṇa consisting of three syllables. Their names and definitions are set forth in the following verse.

आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजसा गौरवं यान्ति मनौ तु गुरुलाघवे ॥

The यगण, रगण and तगण are short in their first, second and third syllables respectively, the other two syllables in each being long. The भगण, जगण and सगण are long in their first, second and third syllables respectively, the other two syllables in each being short. In the मगण and नगण all the three syllables are long and short respectively. गुरु is the Sanskrit word for a long syllable, and लघु for a short syllable. The essence of a syllable is a vowel. All ह्रस्व or short vowels go to make up लघु or short syllables, and all दीर्घ or long vowels go to make up गुरु or long syllables. All short vowels followed by a conjunct consonant, Anusvāra or Visarga or at the end of a pāda are deemed to be long.

य ⏑ — —   भ — ⏑ ⏑   म — — —
र — ⏑ —   ज ⏑ — ⏑   न ⏑ ⏑ ⏑
त — — ⏑   स ⏑ ⏑ —

Vrttas may be either समवृत्त or अर्धसमवृत्त or विषमवृत्त. In Samavrtta metres, all the four feet contain the same number of syllables In the Ardhasamavrtta metres the first and third quarters contain the same number of syllables, and similarly the second and the fourth quarters, the first and second feet as also the third and fourth feet are not equal in the number of syllables In the Vishamavrtta metres, all the four feet are dissimilar in size Vide the following extract from Vrttaratnākara —

सममर्धसमं वृत्तं विषमं च तथापरम् ॥
अङ्घ्रयो यस्य चत्वारस्तुल्यलक्षणलक्षिता ।
तच्छन्दःशास्त्रतत्त्वज्ञा समं वृत्तं प्रचक्षते ॥
प्रथमाङ्घ्रिसमो यस्य तृतीयश्चरणो भवेत् ।
द्वितीयस्तुर्यवद्वृत्तं तदर्धसममुच्यते ॥
यस्य पादचतुष्केऽपि लक्ष्म भिन्नं परस्परम् ।
तदाहुर्विषमं वृत्तं छन्दःशास्त्रविशारदा ॥

The principal mete in the First canto of Magha is वंशस्थ Ślokas 1 to 73 are in this metre

1 वंशस्थ is a समवृत्त metre with 12 syllables in a quarter It consists of four ganas—ज, त, ज and र. Each quarter will run like this—

⏑ — ⏑ — — ⏑ ⏑ — ⏑ — ⏑ —

श्रि य प ति श्री म ति शा सि तुं ज गत्

Definition. जतौ तु वंशस्थमुदीरितं जरौ

2. पुष्पिताग्रा is an अर्धसमवृत्त metre with 12 syllables in each of the 1st and 3rd pādas and 13 syllables in the 2nd and 4th pādas as per the following definition :—अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा. The odd quarters consist of two नगणs, रगण, and यगण, and the even quarters consist of नगण, two जगणs, रगण and one guru. Each of the halves of a verse in पुष्पिताग्रा will run thus:—

⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — ⏑ — ⏑ — —

⏑ ⏑ ⏑ ⏑ — ⏑ ⏑ — ⏑ — ⏑ — —

Example: इदममरिपोदयाद्युदस्त्रदिम दधातु पुनः पुरंदरस्य.

Canto 1 verse 74

3. शार्दूलविक्रीडित is a समवृत्त metre with 19 syllables in a quarter, and has been defined thus: सूर्याश्वैर्मसजस्तताः सगुरवः शार्दूलविक्रीडितम्. It consists of मगण, सगण, जगण, सगण, 2 तगणs and guru. Each of the feet of a verse in this metre will run thus :—

— — — ⏑ ⏑ — ⏑ — ⏑ ⏑ ⏑ — — — ⏑ — — ⏑ —

Example:

ओमित्युक्तवतोऽथ शार्ङ्गिण इति व्याहृत्य वाचं नभः.

Canto 1 verse 75

INDEX OF VERSES

